Piracy in Europe Tied Into Organized Crime

By WOLFGANG SPAHR

HAMBURG—According to a German record industry research team, organized crime is now involved in European record and tape piracy, with Mafia-style violence threatened to dealers who hint at cooperation with the police.

This is just one of the startling facts unearthed by investigators representing all areas of the industry, from the copyright society GEMA to individual record companies, and to the German branch of the International Federation of Phonographic and Videogram Societies.

Wolfgang Nieb, one of the legal team representing the industry, says: “We are finding evidence of violent gangsters, linking together through the whole of the European territories, being more and more involved in piracy over recent months.

“And we have heard how some of these gangsters warn dealers that any kind of help given to the police in their inquiries could lead (Continued on page 77)

Chicago FM'er Defends Springsteen Preview

By JOHN SIPPEL

LOS ANGELES—In an unprecedented move, WMET-FM Chicago general manager Bruce Holberg explained his precautionary air review of Bruce Springsteen’s “The River” CBS album Oct. 8 to radio experts in a three-page letter. Local area dealers had flooded the station with complaints about the advance, complete playthrough of the LP.

Holberg defended his pre-release play of the entire two-pocket album. No pre-promotion spots were run. Holberg states, he emphasized there was talkback between and over each cut. Hourly commercial spots were run during the single advance play. And the DJ continued to emphasize the long-awaited-for album would be in stores Monday and Tuesday (13-14), the letter said.

A survey of Chicago retailers indicates that in addition to calling the station, they also complained to station account executives who call on them for advertising spots. In his letter, Holberg volunteered to play an aircheck of the complete Springsteen airing for any interested party to prove his points.

In his letter, Holberg said if WMET-FM had not played the album, it probably would have been played by one of its local competitors the same day. The letter states that a New York station, identified later by Holberg as WPLI-FM, played the record before WMET-FM, and WNEW-FM, sister Metromedia stations in New York, also played the record Wednesday (8), KQRS-FM Minneapolis, KMET-FM here, KFWM-FM Tucson and KKIB-FM, Phoenix, also played the Springsteen.

(Continued on page 91)

EIA Courts Tape Firms

By GEORGE KOPP

NEW YORK—The Electronic Industries Assn., Consumer Electronics Group (EIA/CEG) has approved the formation of a blank tape subdivision for both audio and videotape.

The move renews speculation that the EIA will become the major forum for blank tape manufacturers in its fight with the record industry over home taping. The industry’s other trade group, has come under fire from tape makers in recent months because record labels are members of that organization.

The formation of the new division was one of a series of deliberations made by the EIA/CEG’s board of directors at its meeting last week. Only BASF, Maxell, Sony and (Continued on page 73)

RIAA: New Royalty Plan

By JEAN CALLAHAN

WASHINGTON—The Recording Industry Assn. of America appears to be making a small concession to publishers and songwriters’ pleas for an improved mechanical royalty rate.

The RIAA’s proposed Tuesday (14) that the Copyright Royalty Tribunal resolve its rate-setting dilemma by granting automatic adjustments to the current mechanical royalty rate of April 1, 1982 and April 1, 1985.

The Tribunal has a mandate from Congress to set a mechanical royalty rate for the end of this calendar year.

The National Music Publishers Assn. and the American Guild of Authors and Composers contend that a higher mechanical royalty rate (Continued on page 73)

Cassette Dupers See More Plant Capacity

By IS HOROWITZ

NEW YORK—Heavy demand for prerecorded cassettes is taxing the capacity of many independent tape duplicators across the country.

While some view the jump in demand as primarily a seasonal phenomenon, with no conviction that present high volumes will carry over into December, most see long-term growth patterns as demonstrating expansion of production facilities.

One example is PRC Recording. The tape duplication division in its Richmond, Ind. plant has been on a three-shift, seven-day schedule since the first of October, says Hugh Landy, president.

Current capacity is about 65,000 tapes a day, but Landy expects expansion goals are key to raising the daily duplication rate to 100,000. Landy notes that this is in addition to a “substantial capital investment” made to duplicate.

(Continued on page 78)
21st CENTURY MAN IS A ROCK ADVENTURE
LIGHT YEARS INTO THE FUTURE.
VISIONARY MUSIC ON ELEKTRA RECORDS & TAPES.

Produced by Spencer Proffer & Billy Thorpe
for The Pasha Music Organisation.
Engineered by Larry Brown.
NASHVILLE – With Johnny Cash and broadcasting executive Connie B. Gay safely situated in the Country Music Hall of Fame and scores of shows staged for thousands of registrants, Nashville's nine-day country music "week" came to a successful conclusion Sunday (19).

The week seemed to rebound from last year's event with the trimmed-down pace of '79 pushed into higher gear for 1980 with more, and larger, functions.

Registrations, at 3,500, were up slightly from the previous year. Another 3,000 non-registered visitors strolled Nashville for various music industry functions, awards banquets and concert performances. Leading the increase in registrants were dealers, many of them drawn by a renewed emphasis on the dealers, the raison d'etre for this annual week of music, money talk and mirth.

It was a big week for Nashville hotels—filled to the brim—and for Nashville food and drink caterers. It was also a big week for Barbara Mandrell, winner of the Country Assn.'s prestigious entertainer of the year award.

In a big week for Charlie Daniels, the 1980 winner of the CMA's Connie B. Gay Founding President's Award, the honoree came to the awards banquet luncheon meeting (CMA, Thursday (16).

"Charlie Daniels' record as a humanitarian is as entertaining as his guitar from leukemia research benefits to country music seminars," commented Gay in presenting the award.

He has been a front line spokesman for country music everywhere—from the 1980 International Music Industry Conference to the Oval office of the White House.

A business strong suit counter-balanced somewhat the endless series of cocktail parties, banquets, boat rides, hospitality suites and shows. The CMA board met Thursday (14) for its fourth quarterly session, the CMA Talen's Buyers Seminar produced three days of panels (and higher registration than the previous year's seminar), and the Federation of International Country Air Personalities not only held a sold-out banquet and show Friday (17), but a nuts-and-bolts radio seminar the previous day.

"Overall the atmosphere was more festive," stated Jerry Strobel, "Grand Ole Opry" public relations executive and Opry House manager. "Maybe the economy is a little better."

RML, ASCAP and SESAC staged their glittering annual country music awards banquet. Monday's CMA Awards Show, televised in prime time over CBS-TV, launched the official week known as the "Grand Ole Opry" Birthday Celebration. A large group of dignitaries, including the largest international media delegation to attend in history, beamed reports from Nashville to the four corners of the world.

Other highlights included the CMA post-awards party, a Casablanca party for Mac Davis, the Early Bird Bluegrass Concert, WSM "Grand Ole Opry" Spectacular, RCA Records show and party, Capitol/EMI-Liberty Records party, MGM's party at Cajun's Wharf, The Ridgeway River Boat, Rambles, CBS show and party, Jim Reeves Marketing reception, RCA show, Dimension Records Show, BMG/RCA, Reprise party, the MCA lobby show, Jim Fogle's MCA party, Phonogram/Mercury party, artist's cabaret session and, of course, DJ Lunchien. Nationwide Sound's Halloween party and the Atlanta Artists show and dance.

Several lounges and clubs across the city were hopping every night, including the EMK In with showing "Easy" for such acts as Mickey Gilley, Johnny Lee, John Anderson, Tony Joe White, Lacy J. Dalton, Bobby Bare, Rosanne Cash and Rodney Crowell.

(Continued on page 70)

CASHING IN—Kenny Rogers, right, presents Columbia artist Johnny Cash with a plaque commemorating his induction into the Country Music Hall Of Fame during the CMA Awards Show. Broadcast live from the Grand Ole Opry House.

By GERRY WOOD

MAGICAL MOMENT—While cohost Mac Davis looks on, MCA artist Barbara Mandrell cries with joy as she receives the entertainer of the year award during the CMA Awards Show. Broadcast live from the Grand Ole Opry House.

By CHERY WOOD

1812 Overture Outlets Close In Milwaukee

MILWAUKEE—Milwaukee's 1812 Overture Records and Tapes outlets have been closed.

It's understood that both WEA and CBS Record Distribution in Chicago removed their inventories from the remaining two 1812 stores in Milwaukee last week. Both firms had security agreements with the stores. They are believed to be the only vendors with such protection. WEA's Al Abrams and CBS' Jim Scully would not comment when queried.

The chain, started in 1970 by owner Alan Dulberger, has five outlets in the Milwaukee and one in Madison. Despite the unannounced shutdown of the stores, Dulberger's attorney, Philip L. Antink, says the chain hopes to reopen at least two of the outlets in Milwaukee by Nov. 1.

The openings reportedly were to depend on negotiations with the Farmers and Merchants Bank of Menomonie Falls, Wis., which has a security interest on the chain's stock and fixtures.

Bank officials say the firm's assets had been voluntarily surrendered to them upon their request.

"Everyone is cooperating to work out something, but I don't wish to comment on the negotiations right now," says Ronald Bittner, an assistant vice president of commercial loans for the bank.

"I have no idea when the stores might open again. All I know is that the record business is now not what it always has been." One of the 1812 outlets in the Southridge Shopping Center was closed without notice Oct. 1, shortly after the filing of a suit by the shopping plaza seeking to halt the sale of drug paraphernalia such as pipes, cigarette papers, spoons and other non-record items.

"The store was closed without notice to the landlord and was vacated," says attorney Thomas Herz, who represented Southridge in its original action. "When I was notified of the closing, I told the court that the injunction was moot. The suit is still pending, but nothing is being done about it."

Herz does not rule out the possibility of another lawsuit on the closing, but he says that the Plaza might not file. He refused to comment any further.

Plaza manager Russ Lewis says he was "out of the loop" and wasn't aware of the move until he saw store employees removing inventories on the morning of Oct. 1.

Complete coverage of Billboard's first Gospel Music Conference appears on pages 61-69.

By MARTIN HINTZ

"I asked them what they were doing but they weren't communicating with us. So rather than get involved in a verbal fight right there, we went back to our attorneys," Lewis says.

He adds that for some time Southridge had made several requests to 1812 that it not sell the paraphernalia in the outlet but that the material was still on the shelves when the store was shut down.

Signs posted on the doors and in the windows of the other 1812 stores (October 11 & 12) said the facilities were closed for "remodeling." Patrons were asked to "watch for reopening." One store employee says he was unaware that the stores were to be closed and when he reported for work the doors were locked.

He says, however, that to his (Continued on page 12)

No Cast Album In Sight For ‘42nd Street’

NEW YORK—Although one of the hottest tickets in town, “42nd Street” remains a musical with no cast album in sight.

The David Merrick show—which opened to excellent reviews and added drama to the death of its choreographer, Gower Champion, the afternoon before its opening Aug. 25 at the Winter Garden—is a lavish, refurbished version of the 1933 Warner Bros. film classic, with Harry Warren-composed songs from the film and other Warren musicals of the ’30s.

It's understood that Merrick could not come to terms with the Warner or Atlantic label for the production of a cast package. The labels are sister companies to the publisher of the show's songs, Warner Bros. Music, and had seriously considered doing it, with Jerry Welser as producer.

Another label reportedly wished to be on the brink of making a deal, but, again, could not come to terms with Merrick. RCA, it's understood, was willing to pay the scrap recording fee of $15,000, but the label was interested in having the album out in time for the Christmas gift-buying season.

Merrick himself is said to be negotiating for cast rights. While he's been involved in many cast album situations, in the past he relied on a formulaic approach to make the deals.

Meanwhile, one label, DRG Records, plans to market an album of songs from the show featuring jazz vocalist-pianist Hazel Scott in several weeks.

Also rumored, but denied, by the Merrick office, were plans for Merrick to establish a second "42nd Street" company which would play New York at the same time as the original company, certainly a precedent-setting approach, to take care of audiences who want to see the show on Broadway.

By IRV LICHTMAN

Dentist Acquires Peaches Stores in Philadelphia

PHILADELPHIA — The two Peaches Records & Tapes superstores in the area have been acquired by Cherries Records & Tapes Corp.

A call to the Pennsylvania State Corporations Bureau in Harrisburg reveals that the local firm registered with the state agency Sept. 26, 1980. The principal in Cherries is listed as "A.B. Hinfelder, 2425 Welsh Rd., Philadelphia." The New Jersey and Philadelphia phone directories show no such person listed for either area.

Phil Hinfelder of Omni Distributors, Los Angeles, parent firm of the Peaches retail locations, confirms that a Philadelphia division, A.B. Hinfelder, has acquired the two stores and was operating them. Calls to the new firm, Ad Hinfelder in Philadelphia could not reach the dental office.

Local sources feel the stores are being controlled by Mike Adler, president of Scorpio Distributing of Connecticut, Inc., a subsidiary of Club, a Scorpio spokesman did state that the giant schlock vendor is one-stopping the sites. Calls to Adler were not returned, but a phone call made to him regarding the report.

It's reported that gala grand openings of the two stores are planned for early 1981. The 15,000 square foot (Continued on page 12)
WASHINGTON—Despite more than $20 million in sales, which will produce "a very substantial profit" for CBS Records. Division president Bruce Lundvall told a JUNO conference here the music could be doing "a lot better if we can work to-gether for New Mutual".

Lundvall spoke on the second day, Friday (17) of the three-day conference. He cited the lost of jazz radio station WRRV-FM in New York to country and suggested, "Jazz has a problem, it’s a culture, it’s a niche that it’s lost and you’ve got to reach out to this."

He explained, "We’re continuing to selectively sign artists and not only in the fusion category. We’ve pio-neered a dual royalty arrangement, which enables artists such as Herbie Hancock, Arthur Blythe and Max Roach to gain benefits from both acoustic and electric LPs in direct competition for the market for these recordings."

Lundvall also pointed to CBS’s $588 million catalog line, which he said serves buyers who are unwilling to purchase full-priced recordings. "We’re also offering an expanded area which taps the versatility of jazz artists. We’d like to apply their skills to classical treatments by utilizing jazz and classical musicians on record."

Lundvall said Fox’s company "begs for support from the jaz community." He said, "Both musicians and critics must abandon the notion that by seeking bigger markets, jazz artists disgrace their profession. Musicians shouldn’t be criticized for seeking whatever leverage will permit them to grow."

Turning to radio, Lundvall said, "there’s little chance that artists who perform jazz and only jazz will gain consistent air exposure. The airing bias of radio simply won’t accommodate this."

He also urged jazz artists and promoters of concerts to think in terms of events and urged radio stations to broadcast these events. He illustrated his point saying, "A performance..."

Executive Turntable

Record Companies

Jean Louis Detry is upped from general manager to president of Carre Records, the new American arm of Carre Records based in France. Also at Carre in New York, Tony Landau has been named promotion vice president. He had been national promotion director at CTI Records. Four changes at Warner Bros. Records creative services department in Burbank: Hale Milgrim becomes general manager, Laura Ship becomes national merchandising manager, Larrie Ship is upped to national merchandising director and Nancy Gilksy becomes graphic arts production director. Milgrim was merchandising coordinator, Wagner was a national merchandise specialist, while Ship was vp at a national merchandising coordinator. Trevor Lawrence takes over the newly created post of black/promotion coordinator for Cars records in Los Angeles. He remains a producer and arranger. George Martinez has departed his post as director of advertising with MCA Records in Los Angeles. Linda Kirshijan is upped at Columbia Records in New York to national album promotion manager. She had been national secondary promotion manager. Jonathan R. Black, who formerly managed Evelyn "Champagne" King and is an entertain-ment lawyer based in Philadelphia, is now executive vice president of TEC Records. Allen Weinberg moves to CBS Associated Labels in New York as senior art director for the art packaging department. He comes from CBS Records International in Paris where he was art director. Skip Stevens is pro-moted to national radio promotions director at Ovation Records country division in Nash-ville. He had been assistant promotion direc-tor... Dave Mount replaces Jeff Schriel as Los Angeles sales manager for WEA. Mount had been a sales representative. The Boston branch include Dan Cotter becoming marketing coordinator, Frank O’Keefe takes over as warehouse manager and Gina Leto is now buyer. Cotter was a sales representative. O’Keefe was branch buyer and Leto was a buyer’s assistant. Michael Green has left the Scott Young Organization in Atlanta to return to the Midwest where he is a CBS Records resi-dent salesman out of the Chicago branch.

Marketing

New York area Pickwick Records salesman Frank Bishno is promoted to regional sales manager in that area, while Alan Jones, Dallas salesman, moves to Atlanta, where he will be Southern regional manager for the label. Dave Mount replaces Jeff Schriel as Los Angeles sales manager for WEA. Mount had been a sales representative. The Boston branch include Dan Cotter becoming marketing coordinator, Frank O’Keefe takes over as warehouse manager and Gina Leto is now buyer. Cotter was a sales representative. O’Keefe was branch buyer and Leto was a buyer’s assistant. Michael Green has left the Scott Young Organization in Atlanta to return to the Midwest where he is a CBS Records resi-dent salesman out of the Chicago branch.

Publishing

Ira Selsky takes over as business affairs vice president for Almo & Irving Music and Rondor International, both owned by A&M Records. He has been Warner Bros. Records music sales manager in Los Angeles. He had been part of the UA Music professional staff since April 1979. Phillip L. Rosens is now a staff attorney for Chappell Music and Intersong Music in New York. He has been working in entertainment law in New York.

Related Fields

Wally Meyrowitz, president of AT1 Video Enterprises, has departed the American International group of companies. Dieter O. Heuer takes over the presidency of BASF Systems in Bedford, Mass., replacing Gaetner J. Grochla, president of the BASF Systems. He becomes the chief operating officer for all BASF group interests in Japan. He was in charge of worldwide marketing and sales of computer media and hardware for BASF AG, group associated companies, who, in 1978, acquired the Allied Computer Group, who has a variety of positions with IBM the past 15 years, becoming program vice president for Discovision Associates in Costa Mela, Calif. His posts at IBM have been in Europe and the United States. He is now executive Audio Magnetics in Mission Viejo, Calif., as general plant manager. Nina Leon joins Byron, Henderson and Associates management, publishing and creative marketing company, as media and product services director. She goes to the New York firm after stints with the Rolling Stone magazine, Artist Records and Atlantic Records. Linda Feldman now handles marketing for the Filmmakers Audio Group. She was a communications journalist and marketing consultant.... Jerry M. Orchin is the new market research manager at Pioneer High Fidelity in Moonachie, N.J. He spent six years in that field with GAF Corp. and General Motors overseas operations. Jim Williams is upped to assistant general manager for GAF Corp. Before working in positions at CET confuse the past two years, he was manager of quality as-surance at RCA Records in Indianapolis. Sid Goldstein moves to Orban Associates Inc. in San Francisco as marketing and sales manager of profes-sional audio products. Formerly, he was with Parasound Inc., a marketing consulting firm.

CBS JAZZ

Lundvall Cites Its Great Potential And Pledges To Continue Cos.’ Solid Support

By DOUG HALL

INFRACTIONS LEAD TO N.Y. CLUB CRACKDOWN

By RADCLIFFE JOE

In this Issue

Part of the problem, Lundvall noted, "is the general down-turn in business which forced labels to drop any group whose cost in the station was not proportioned to what they could return to retailers and cut back their orders on slower turn-ing items."

He praised the jazz audience for its "vitality in spite of a volatile economy and a sometimes fulfillable commercial effort."

The conference, run by retailer Ira Sahib at the Sheraton Hotel, brought together professionals from all segments of the jazz community for a series of free wheeling seminars capped by a jam session Saturday evening (18). Monday began the conference Wednesday with a reception at Blue Alley. Seminars probed the life of the jazz musician, the difference between small and large label, how to promote jazz and legal aspects of the business. Additional coverage will appear in a forthcoming issue.

FINRACTIONS LEAD TO N.Y. CLUB CRACKDOWN

NEW YORK—Disco owners in New York are working overtime to clean up law infringing aspects of their operations in the face of increasing scrutiny by law enforce-ment officials including the Internal Revenue Service and the State Liquor Authority.

Together these bodies (the only one with real clout when it comes to policing the complex nightclub busi-ness in this city) have put club own-ers on notice that slipped manage-ment and flagrant violations of the law will not be tolerated.

In the case of Danceteria (a rock disc) and Fun House (which prided itself on being the successor to the burn-out Infinity) the Liquor Au-thority charged that they, along with a lesser known club named Hell Fire, "owed a duty to the community and failed to maintain standards without the necessary licenses."

In the past week, the Liquor Au-thority, working in tandem with members of the Public Morals Divi-sion of the New York Police Dept. and headed by Norbert Ohwad, the Liquor group’s director of enforce-ment, have raided Fun House, Danceteria and Hell Fire, and alleg-edly seized “hundreds of bottles” of liquor which the authority claims were being dispensed free for cash at the clubs without licenses. Danceteria and Fun House have since re-opened for business serving only soft drinks. The operators of Hell Fire could not be reached for comment.

In explaining the Liquor Authori-ty’s position on the raids, Ohwad said that it was a step in the law (Continued on page 11)
This is your Reddings alert!

This official announcement is to inform everyone about the upbeat debut album by The Reddings.

It's called "The Awakening" and with it Otis' sons and nephew are going to take the legendary Redding name back to the top of the charts.

"Remote Control," the first single, is receiving automatic acceptance at radio across the country and across the board.

And listener enthusiasm is uncontrollable!
Creditors Of Capricorn To Vote On Plan

By ROMAN KOZAK

NEW YORK—Creditors of the bankrupt Capricorn Records are voting on a plan of reorganization that has been recommended by the official creditors committee. A hearing to count the mail-in votes, and to confirm the plan if it passes, has been set for Nov. 7 at U.S. Bankruptcy Court for the Middle District of Georgia. Macon Division.

Both PolyGram and the Allman Bros. Band, the two largest claimants, have approved the plan, but the votes of Capricorn’s numerous smaller creditors are still uncertain, sources say.

Under the terms of the reorganization, PolyGram, the principal creditor, will get the Capricorn catalog, which includes hits by the Allman Bros. Band and the Mule Tucker Band. Other creditors get to split $500,000, which Capricorn founder Phil Walden promises to pay in seven years, and Walden gets to keep his studio in Macon, Ga. and the Capricorn name and logo. All artists still signed to Capricorn can reject their contracts provided they notify Capricorn in writing before the plan is confirmed, and they waive all claims to administrative expenses.

In a letter to creditors signed by (Continued on page 81)

ATTENTION!!!
ALL RECORD DEALERS EVERYWHERE!
WE ARE HERE 365 DAYS A YEAR
TO SERVE YOU—BY PHONE, TELEX OR IN PERSON
9:00 AM to 9:00 PM Daily & Sat.
11:00 AM to 8:00 PM Sunday & Holidays
We have been in this business for over 30 years.
NO ONE IN THE WORLD CAN MATCH OUR INVENTORY...
SURE WE’RE EVERYTHING—ALL THE TIME—INCLUDING ALL MAJOR AND OVER 1,000 DIFFERENT MINOR LABELS.

IF YOU DON’T KNOW ABOUT US, IT’S TIME YOU DID!
Come see for yourself. We don’t have specials and you don’t have to buy any quantity ever. We have the lowest overall prices in the industry every day of the year.
WE WILL NOT BE UNDER SOLD
ALL LPS & TAPES
$4.25
$7.90
$4.80
$9.98
$5.50

We have a complete selection of Digital, Superdisc and Direct-to-Disc of every known label.

“NOTICE TO OUR FOREIGN CUSTOMERS”
We can prepare a Pro-forma invoice for you upon which you can’t make funds available to us on the amount of the invoice.
We can ship C.O.D. — SIGHT Draft—Letter of Credit. Should you desire any further information or assistance in your purchase, please feel free to contact us.
All: New Accounts—Send 10% deposit with your first order.

JOHNSON BENEFITS—David Johnson, president of Broadway Sound Studio in Muscle Shoals, receives the money raised for him at a recent Muscle Shoals Music Assn.-sponsored benefit. Johnson was severely injured in an auto accident last June. With him are Travis Wammack, board member of the Assn., left, recording artist Jerry Joe White, one of the entertainers at the benefit and Buddy Draper, right, executive director of the trade group.

WARNERS LAUNCHES 12-INCH, $4.98 EP

LOS ANGELES—Warner Bros. is believed to be the first major label to experiment with what it calls “commercial 12-inch EPs” played at 33 1/3 r.p.m. and packaged like an LP. The EP will list for $4.98.

Among other reasons, the concept was developed as an intermediary step between albums. The EP is basically a “promotion tool” aimed at the consumer, says Pete Johnson, WB’s vice president and creative director, designed to stimulate LPs and fill in voids between regular LPs.

The label opted to call the product “EPs” — “for lack of a better name,” says Tim Devine, a Warner’s product manager. He notes that while it’s not a traditional EP it does have four cuts, and any other name may confuse consumers.

“One of the problems with the 10-inch EP as we see it is that when it’s in store bins it looks like a full album and get lost. Most stores are not going to create a new section for this product so we’re going to call it for convenience with the album size. When customers flip through the albums our product will be right there and easily visible,” says Johnson.

Johnson and Devine say they are not attempting to deceive the public into believing the EPs are actually albums. It’s clearly written on the front of the jacket that it’s an EP.

First product to be released on EPs are by Robin Lane & the Chartbusters and Gang of Four, both relatively new groups.

“Both groups had LPs released earlier this year,” says Devine. “Robin Lane & the Chartbusters gained a substantial following on the East Coast. On the other hand, Gang of Four got no airplay at all and a strong media blitz resulted in sales. This group won’t have a new LP until next spring and the EP will keep it alive until then. This piece of product also will support its sales.”

Both executives admit Warner Bros. will earn, if anything, “very little” on the EPs. However, it boosts the artists’ visibility on the marketplace, which the company believes translates into album sales.

The groups’ managers are pleased with the concept. Mike Limbo, manager of Robin Lane & the Chartbusters, helps seem the idea. “This is a different concept for major labels,” says Limbo.

“I didn’t want the syndrome for my act that it only comes with product once a year. I didn’t want to do a sampler because I believe it does no good with the public samplers go to the media and radio and I didn’t want to do a 10-inch EP because they get lost at the stores.”

Robin is a constant working band and it’s good to be out there visible in terms of product,” says Limbo. He also believes the EP will sell more of the band’s self-titled first LP. The group’s EP will also carry liner notes on the back of the jacket.

Limbo claims three cuts on the EP are potential cuts for the next album. The EP was recorded live. Both the label and management believe the EP will not compete with LPs.

With cutbacks of advertising dollars at most record companies, Limbo maintains the EP will take the place of heavy advertising. “We’ll lean heavily on promotion and this will be a promotional tool.”

Although the label does not plan to make money on the project, total production costs for the recording were only $6,000 says Limbo. “It was very inexpensive to record.”

(California, on page 47)

NEW RAP EXCITEMENT
Two 12" Records by
THE TREACHEROUS THREE
"All The Party"
and
"The Body Rock"
Spreading Nationwide!
“Do You Like That Funky Beat!” by Koool Kyle (The Starchild)
SPECIAL Grandmaster Flash & Furious Five Special 7" 45
"SUPER RAPPIN’ II"
ENJOY RECORDS
6111 19th St., North Hollywood, Calif. 91607
(213) 862-2230

There’s a rumor going around about a company that has stock record album covers in full color as well as "instant Album Covers" (available in quantities as low as 100) plus 8 other fascinating services.

By DOUG HALL

PHOENIX—“Radio needs a healthy record industry to insire its own prosperity,” Ed Hynes, CBS Records national promotion vice president told the CBS Radio affiliates gathered here for their biannual convention Monday 9.

Frankly discussing the “obvious problems” radio is causing the record industry, Hynes appealed to station managers to discourage the promotion and airplay of albums in the future.

Citing a CBS study (Billboard, Oct. 11, 1980) Hynes pointed to eight million people who tape three albums a year off the radio. “These three albums sold to eight million people would have generated $96 million in sales,” he said.

On top of the home taping problem, Hynes cited radio programing

(CBS’ HYNES ASKS LABEL RADIO TRUCE
(Continued on page 23)

MOTOWN’S NETWORK IN EUROPE ALTERS

This story prepared by Adam White in New York and Peter Jones in London.

NEW YORK—Motown Records is resuming its network of European licensees, leaving EMI in several key territories in favor of aggressive independents.

The news comes as the U.S. label is enjoying its strongest international strength in years, with the product by Diana Ross and Stevie Wonder, in particular, selling strongly in many markets.

The new licensing pacts, effective Jan. 1, 1981, see Motown switch to Bellaphon exclusively in West Germany and Austria, and Vogue exclusively in France and the Benelux territories.

According to Peter Prince, Motown’s London-based vice president of international operations, the decision to switch licensing from a multinational to independents in key markets reflects the company’s new position as an independent in this, its 20th year of existence.

Prince maintains that there were negotiations “with all the majors,”

(Continued on page 81)
"LOVE ON THE ROCKS"
THE FIRST SINGLE BY
NEIL DIAMOND

Produced by Bob Saudio

ALBUM AVAILABLE NOVEMBER 10TH
on a collection of artists on the move. From the "Fantastic Voyage" of Lakeside to the long-awaited return of the Chi-Lites. From the love ballads of Roger Whittaker to the magic flute of James Galway. Then take in the exciting debut efforts by Jonny Destry & Destiny, Maurice Starr and Michael Wycoff. Musically diversified and commercially unified. That's new music from RCA and our associated labels. Focus on this and keep that image in mind.
Music & Publishing Aid WCI Revenues

NEW YORK—Strong sales from the recorded music and music publishing division helped propel Warner Communications Inc. to record third quarter revenues, net income and earnings per share. "Recorded music and music publishing had a 20% increase in operating income," reports WCI. "Strong domestic results accounted for virtually all of this gain. The division's revenues also increased 20% to $199,761,000, up from $198,611,000 of the nine months last year. Operating income for 1980's third quarter was $17,251,000, up from $13,431,000 last year. For the nine-month period the operating income this year was $48,222,000, down from last year's $51,243,000 for the same nine-month period.

"The present strength of WCI's domestic music record companies with an impressive domestic and foreign release schedule for the balance of the year should benefit the financially strong fourth quarter," the WCI financial report continues.

Earnings per share for WCI Inc. of $1.11 for the third quarter were 28% above the previous record of 87 cents per share last year. Net income of $31,900,000, up 31% from $24,342,000 for the third period last year. Revenues rose to $537,673,000 from $396,613,000.

For the nine months ended Sept. 30, 1980, earnings per share were $3.24, from $2.74. Net income of $92,499,000 for the period, showed an increase of 23% from $75,352,000. Revenues rose to $1,404,618,000 from $1,179,888,000 for the first three quarters of last year.

INFLIGHT MUSIC

Airlines Meet To Up Profitability

LOS ANGELES—Twenty-three airlines, both domestic and foreign, will discuss butressing profitability of inflight entertainment facilities, including recorded music, Sunday through Tuesday (26-28) at the Pointe Resort Hotel in Phoenix. The airlines, members of the Airline Entertainment Assn., will be joined by seven major recorded music program suppliers in addition to movie and sound hardware vendors in an effort to make on board audio and visual programming more self-sustaining.

Craig Earnings Dip

COMPTON, CALIF.—Earnings for the Craig Corp. here for the first fiscal quarter ended Sept. 30 were $169,000 or 6 cents per share compared with $1 million or 33 cents per share for the corresponding quarter last year. Sales of $32,680,000 are below the $36,103,000 sales recorded in the same period last year.

For the Record

NEW YORK—It was the CBS Records Group, not the CBS/Columbia Group, that went up 6% in the third quarter as reported in last week's issue.

The 25 carriers are estimated to jet more than 66% of the approximately 72 million passengers annually on planes equipped with a/v or audio equipment. The homogenous in-flight audience is the largest such grouping available to the recorded music industry.

From the right key note address, "Airlines Entertainment — A Marketing Tool Or A Frill," by association president C.F. Van Every, director of passenger and inflight service planning, Western Airlines, through presentations by individual airline executives, the 200-plus registrant conference will dissect improving and cost out present methodologies.

Mike Gormley of A&M Records is the industry representative on the "Audio Programming Concepts" panel, moderated by Music In The Airkill Stewart Order. Other panel members are Craig Cutler, Horizon Audio Creations; John Doreme; John Chinn, Inflight Services Inc.; and Brian Langedow, Transcom.

Elektra/Asylum chairman of the board Joe Smith shall omit "The Direction Of Music In The '80s" in yet another music-oriented session.

Airlines to be represented at the second annual conference include: (Continued on page 10)

Break Records with print music, Carl Fischer can help

Siles down? Feel like breaking records, but you don't know what to do next? Print music is one of the most recession-proof products in the music industry. Carl Fischer is the only one to print music jobber in the U.S. with warehouses coast-to-coast. Contact the Carl Fischer Music Jobber nearest you for more information.

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Carl Fischer of Los Angeles
Walter Kane & Son, Inc.
501 West 31st Street
Los Angeles, California 90007
(213) 777-2500
Carl Fischer of New York
Snider Music Inc.
201 South Holland Street
Los Angeles, California 90015
(213) 789-5227

* WATS Phone Service Program
* Comprehensive Catalogs of Print Music for All Publishers
* Monthly Bulletins of the Latest Best Sellers
* Complete Back Order Service
* Fast Service

Please send me your record breaking information.

Name
Buyer

Address

City

State

Zip

Telephone

(Continued on page 10)
NEW YORK—A federal appeals court here has reserved decision on whether or not the defense in the Sony Goody case has the right to examine sensitive Recording Industry Assn. of America reports on alleged counterfeit traffic. But the court indicates it may recommend that a compromise be worked out between the various parties.

The three-man court met Thurs- day (16) to hear oral arguments on the relevancy of the RIAA documents to the defense’s case. The defense contends that Goody execu- tives may not have had “guilty knowledge” of dealing in bogus tapes because counterfeiting is widespread. The defense cites statements by RIAA president Stan Gortikov to substantiate its claim.

The appeals court, however, raised the possibility that the RIAA reports may not offer con-clusive proof of widespread counterfeiting, and seems to suggest that there may be other ways to es- tablish the defense’s claim. Judge William Mansfield also speculates that if the industry is, indeed, “roiled” with counterfeit product, that doesn’t mean that anyone who traffics in them isn’t guilty as the government charges.

The court hints, via questioning of Goody attorney Kenneth Holmes, that it perceives the con- tempt citation against the RIAA as a vehicle for appeal rather than evidence of failure to comply with the defense subpoena. And Mansfield casts doubt on whether the RIAA files would contain conclu- sive proof since some of them could ostensibly contain only third party allocations or hearsay evi- dence.

In a brief filed prior to Thurs- day’s arguments, Goody lawyers again declare that “at least two of the major issues” in the coming trial will be whether the recordings involved were counterfeit and whether the defendants knew that. The RIAA documents, says the de- fence, would have “important bearing on the defendants’ state of mind” with respect to the alleged counterfeit goods.

The defense quotes Gortikov’s speech before the March 1980 gathering of the National Assn. of Recording Merchandisers, where Gortikov claimed 90% in a survey of 500 retail outlets showed evi- dence of counterfeit product. The defense also says that statement means “either virtually all retailers in the country are counterfeit or it is extremely easy to dupe innocent retailers into purchasing record- ings later found to be counterfeit.”

Both the RIAA and the govern- ment have attacked this argument on the grounds that it’s irrelevant.

(Continued on page 12)

**NEWSPAPER TECHNOLOGY**

**CASH IN ON FITNESS**

**AEROBIC DANCING RECORDS**

Aerobic Dancing is a sensation among hundreds of thousands of women nationally and its appeal is growing. TV and national press coverage has created a tremendous market. One Texas store re-tailed over $10,000 in the past six months!

Now the latest album, produced with Jacki Sorenson, who started the craze, can be offered with normal discounts.

**GET YOUR SHARE OF THE ACTION!**

Available from Kimbo, this brand-new release (Sept. 1980) matches the instructions illustrated in the hot selling book Aerobic Dancing, published this year by Rawson-Wade.

*Start with just a dozen Aerobic Dancing albums.*

Send $64.50 and we’ll pay shipping.

At $6.95 each, you gross $107.40.

See for yourself how it turns ‘em on.

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**JACKET FABRICATION**

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639 Broadway

Newburgh, N.Y. 12550

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www.americanradiohistory.com
First your fingers start to snap
Then your toes start to tap
Now your mind begins to crack
You're BEAT CRAZY!
When the music gets you going
The beat just keeps a growin'
The sounds of rhythm grab ya
You're BEAT CRAZY!
When this sound gets around
There'll be no one left to own
Who isn't BEAT CRAZY!

GROOVE TO IT MAN
BEAT CRAZY FROM JOE JACKSON AND HIS BAND
Produced by Joe Jackson
Available on A&M Records & Tapes

SP-4837

1980 A&M Records, Inc. All Rights Reserved
Atinsky leased. Office workers were...  

Billboard®

...comment.

In...Ave.

William...McElrath went on to form another promotion company called Starride.

1812 Overture Stores Close In Milwaukee

...knowledge none of the 70 or so employees in the firm were fired or released. Office workers were still answering telephones Tuesday (16); however, neither DuBberger nor other 1812 officials could be reached for comment.

The closing was not entirely unexpected. Billboard has learned of meetings DuBberger had with record suppliers this past summer to work out some sort of payment arrangement.

In July, Milwaukee Circuit Court Judge William Jennaro entered a $46,951.96 default judgment against the chain for alleged non-payment of funds that Ticketon claimed it was owed for sales handled by 1812. The chain's stores at 1901 E. North Ave. and at 5821 W. Capitol Drive in Milwaukee closed Oct. 10. Atinsky says. The other Milwaukee

area stores and the Madison store at Westgate Mall closed the preceding week.

Atinsky had been telling the local newspaper that record sales at 1812 had dropped about 20% in the past year, about the same as a nationwide decrease.

DuBberger's first store was opened in 1978 at 2830 Wisconsin Ave., adjacent to the original 500 square foot facility on the city's East Side. The store then moved into the present 7,500 square foot facility nearby, which was closed by a fire in 1979.

DuBberger had also been president of Landmark Productions Inc. which handled concert promotion, club dates, sporting events and trade shows. The company was formed in 1979 after DuBberger split from his partner, Randy McElrath in their firm, Davidson Productions. McElrath went on to form another promotion company called Starride.

General News

COLLECTORS HUNT—Chicago area record collectors flock to the third annual ALS Mammoth Music Mart with hopes of uncovering that special rare edition. The Sept. 24-29 medical research fundraiser, sponsored by the Las Turner ALS Foundation, netted $50,000 through sale of new and used records, sheet music, musical instruments, and audio gear.

Site of the sale once again was Skokie, Ill.'s, Old Orchard shopping center.

Unicorn Sticks To Idealistic Philosophy

DOESN'T CONSUMER ADVERTISING REACH DEALERS & PROGRAMMERS?

It sure does...You're attempting to sell him a bill of goods while he's eating his breakfast, or watching a sports contest or listening to his favorite program.

You're trying to talk business when he's trying to forget business.

There's a very logical way of giving your product and company full and frequent coverage of the trade, however. Your advertisements in merchandising publications, like Billboard, enable you to reach through the entire distribution chain with your message. To turn on those who turn on millions. And we can prove it—case history after case history.

WHERE ADVERTISING SELLS RECORDS

October 26, 1980 Billboard

Billboard photo by Kim Kelly

20 manufacturing and therefore beneficial. Nothing less.

According to Edwards, Dick Whitehouse of Curb Records heard some of the material and referred her to Al Bergamo, president of MCA Distributing.

Promotion of Unicorn product is being spearheaded by Stu Yahn from the label's Country City head- quarters and implemented with independent promotion people all over the country.

Edwards adds that Unicorn is keeping a low-key profile, avoiding any gimmicky publicity stunts in favor of letting the music stand on its own.

She intends to restrict the label to no more than 10 acts and focus on one record at a time from a promotion standpoint.

RELEASES IN JANUARY

EXCELSIOR MOVES INTO COUNTRY DERBY

NASHVILLE—Citing the burgeoning effects of country music's "spectacular growth in the market," Excelsior Records is now moving into the country area.

Excelsior, a division of Pickwick Records in Minneapolis, will be working with approximately eight artists within the coming year, and plans to release its first country product in January.

"We're looking at artists with significant careers who haven't yet received the right attention they deserve from a major record company," says Pickwick Records vice president Don R. Johnson. "Initially, we expect to be signing several mid-career artists in a mid-career status with strong country potential."

Johnson says that future expansion for Excelsior's country division will possibly include a Nashville office. He notes that the label intends to keep its roster limited "so that we will be able to give each release concentrated marketing and promotion attention."

Radio promotion will be handled by independent promoters with national promotion coordination handled through Keeley-Pride Promotions in Nashville, Stiven Vining, Pickwick's director of A&R, will coordinate artist development for the label's new country operation. Distribution is slated to be handled by Pickwick, All South, Alpha, Alfa, MS, Paks, Pacific Recording Service and Schwartz Brothers.

Johnson says that the label will be offering substantial label support in the form of artist showcases for press, radio and accounts to accompany its release in selected markets.

"We feel that the significant growth of country music and our own success with full and mid-price product through Excelsior makes this move a natural one for us," adds Johnson.

Excelsior recently received a gold record for its "Chipmunk Funk" LP, which todate has reported sales of greater than 650,000 units and is currently being released in Europe.

KIP KIRBY

www.americanradiohistory.com
This acclaimed songwriter roared up the charts last year with "Rolene" and now he's back with his third solo album.

PRODUCED BY MOON MARTIN AND WARREN DEWEY
CAREER DIRECTION: RON HENRY

WATCH FOR MOON MARTIN & THE RAVENS ON A MAJOR-MARKET TOUR WITH ROCKPILE!
The Queen of Soul is back with the most electrifying album of her career.

A new reign begins, as Aretha returns with the album of a lifetime.
Miss Aretha Franklin... back with her hottest album ever.

Aretha

The landmark Arista debut of Miss Aretha Franklin.
HERMAN'S PLEA

LOS ANGELES—Max Herman, president of AFM Local 47 here, has sent a letter to President Carter and other officials Thursday (16) urging them to take action to curb struck film producers from using “foreign strikebreakers.”

“My position is that what the producers are doing is using foreign strikebreakers,” says Herman. “If you have a strike and you bring in foreign workers, that’s an anti-American action.”

Herman is referring to the situation whereby film producers are having their productions scored overseas in light of the AFM strike here against them. Musicians are striking over the issue of residual payment for the re-use of music from previous productions. The strike is in its 11th week.

“Normally, I don’t think the government should get involved,” continues Herman, “but the government has an obligation to say to you ‘hey, you deal with Americans.’”

In addition to the President, the letter was sent to California Gov. Edmund Brown Jr., Los Angeles Mayor Thomas Bradley, the Los Angeles city council and members Congress. Meanwhile, pickets continue at the MGM, 20th Century-Fox, Paramount, Walt Disney, Universal, Hanna-Barbera and the Burbank Studios here. These studios have so far refused to sign any type of inter-union agreement with the union.

Five smaller independent production firms signed inter-union agreements last week with the AFM, bringing the number to 47. They are: EDI Music, Los Angeles; Jergensen Productions, New York; Every Wednesday Productions, Los Angeles; Alegria Productions, Los Angeles; and Tomorrow Productions of New York.

Carrere Scouts U.S. For Talent; Signings On Way

LOS ANGELES—Now that Atlantic-Distributed Carrere Records has opened U.S. offices in New York and Burbank (Billboard, Oct. 18, 1980) it plans to scout U.S. acts. Juan Lopez, president of Carrere’s U.S. operation, says that U.S. signings will be forthcoming shortly to supplement Sheila B., Devotion, Saxon and Stingray, the label’s three international acts released last week.

“I believe that the ’80s will be a decade of independent labels, primarily recording so-called ‘alternative’ music,” Lopez states. “We concentrate on breaking records while at the same time developing new acts for longevity,” says Lopez.

Although Detry expresses interest in heavy metal, rock and r’n’b acts, he is keenly aware that the expanding adult contemporary market looking for soft rock Top 40 acts with the ability to penetrate the adult contemporary market.

Detry notes that Carrere will not be an outlet for European product but will mean more towards American talent.

Carrere is establishing a U.S. adr staff with Stuart Lowe, vice president of adr on the West Coast already in touch with recording studios, producers, and managers scouting for independent productions and new talent. An East Coast adr staff is expected to be formulated shortly.

Also appointed to the staff is Tom Ragan, former national promotion director of CTI Records, who will assume vice president of promotion duties based in New York.

Two years ago Carrere had a one-record licensing deal with Cassa- bleed’s “Growing In The Rain” which was released in the U.S.

Four years ago, Carrere opened offices in the U.K., Germany, Belgium, Switzerland, Holland and Italy.

Fantasy Alters Midline Titles

LOS ANGELES—A number of the 26 catalog titles will be changed when Fantasy Records ships its $5.98 midline series in January, according to Phil Jones, the label’s vice president of marketing.

Jazz albums—that have not been available for several years—are being repackaged along with an edited version of “Waxtatt,” 15 original big band volumes were and will be released among other LPs. Ten titles from Sux, 10 from Prestige and six from Fantas will be included.

The label unveils its midline program in time for Christmas with the release of a previously unreleased live package by Creedence Clearwater Revival entitled “The Royal Albert Hall Concert.” The LP, recorded in 1970, is being released without edits or overdubs.

O Records Offering 7-Inch Mini Albums

NEW YORK—Hoping to capitalize on the growing interest in dance-ori- ented rock, former disco producer Bobby Orlando has formed O Records, an independently distributed label that will concentrate on seven-inch 33 1/3 r.p.m. mini albums containing four songs each. Initial releases this month and next will be Barry & the Kens, the Heavies, the He-Man Band, 1-Spies, Klaus Voegel, and the Plams.

O’s debut release was the dance rock “Mondo Man” single by Kid Creole and the Coconuts’ backup band, the Yellow Rotten Ones. The disc was released through Vanguard Records, and which debuted at 64 on the Billboard Dance/Disco album chart.

O’s mini LPs will list for $3.98, with Orlando expecting them to replace the single market and to be heard through post disco radio. He will publish O Art, a 30-page magazine featuring artwork from its records. There will be live concert and promotional trips by his artists, with Boba and the Heavies scheduled to visit Chicago, New York, Boston, Philadelphia, Cleveland, San Francisco, Long Beach, San Diego and Orlando.

Orlando admits it’s a difficult prospect to build a record company from the ground up, but con- centrating on music that may be too dour for AOR radio and too “white” for disco stations. But if the B-Sides can make it, so can his acts, believes Orlando.

“Dancing will last forever, but people are no longer that interested in disco. I want to do rock, and some electronics, but everything dance-oriented,” says Orlando. “I have put all my life savings into this, and I will try anything to make this work.”

“It is difficult to do something new when you are famous, because you must be really exceptional orbloody mad,” says Cher, who is famous, but not as the lead singer of Black Rose, a hard rock band with a new record on Casablanca.

“I wanted to do it, but I can’t see why everybody should make such a big deal asking me about it. I thought about it as an experiment, but we are already talking about the next record,” she continues, interviewed via phone from her Los Angeles home.

Cher started her career in rock in 1981 years ago with the No. 1 “I Got You Babe” as half of Sonny & Cher, but despite well publicized liaisons with such as Gregg Allman, Gene Simmons and now fellow band member Les Dudek, her career has been or- iented mostly to television and Las Vegas.

“I’ll do Las Vegas as long as I have to,” she says, calling “stupid” a re- cent incident in which she was fined for playing too loud. “Natalie Cole and Captain & Tennille play the same show, but I have heard the music of ‘Japan Bombs Pearl Harbor: Cher Plays Too Loud.’

And she says her advantage to being strictly a recording artist as opposed to a television/Vegas personality is that recording artists generally do not have to live out their lives in the headlines of supermarket tabloids. “They don’t have much to say about Neil Young or Joni Mitchell,” she notes.

Cher recently hosted “Midnight Special” but beyond that she says she has no current film projects. Instead, there may be a tour of Eu- rope, opening for Bob Seger. Black Rose is scheduled for Hall & Oates on a tour last summer, where the band played in Central Park with various New Wave and advertising to publicize. Though ATU, the booking agency, wanted a club showcase tour, Black Rose decided to work out its music as an opening act.

Generally the band’s show was well received by audience and crit- ics, though Cher sounds mislead that more has been said about her new act than about herself. She belives it’s more main- stream rock. She says she doesn’t even like a lot of the new wave music, except for some songs. She likes the music of Bob Seger better.

“For the past few days I have been on medication for a severe dose of the flu and had been advised not to fly or go to Stax last night (14) because I felt so dreadful,” notes Memphis-based Mem- ber.

“I had recording commitments in Miami and didn’t want to let anyone down. While I was in the airport lounge I had a glass of white wine, and the doctor told me that this combined with the pills I was on a daily basis caused me to feel ill when I got on the plane. I was extremely upset by the way this incident has been blown up out of proportion, and it has caused a great distress to my family.

In the “incident” Bee Gee Gibb was booted off a Concorde at Heathrow Airport in London because “he was a problem on the air- craft and had to be removed,” ex- plains a British Airlines spokesman.

Danceteria, the Midtown Manhattan rock disco, which in recent months has emerged as one of the city’s hottest spots, was raided by the vice squad, which seized the club’s receipts and liquor, and kept it closed for one weekend.

The club, which as an after- hours meeting place for the city’s new wave youth, has no liquor license and does not have a valid liquor license. It operated as a private club.

Koob, general manager of the club were detained over six hours by the plainclothesmen before being bailed out by the owners, who were not at the club at the time of the raid. Jim Fourat, one of the partners in Danceteria, vows to keep the 1,000- capacity venue open even if it has to be a juice bar for a while.
Ten years ago I placed an ad in Rolling Stone that read: “Dreaming of anything to make it happen? Look no further. I’d end up in Kis doing anything and more, or what the consequences would be.” Among those years of touring nine months out of the year, I learned a lot about this industry. Booking agents, managers and promoters sometimes tend to forget one important point—an artist, no matter how well he or she is doing to make it, is only human. With all good intentions, those people involved with acts can literally work them to the breaking point.

I used to pull stunts like throwing televisions into hotel pools... but not just for the fun of it. Once you’ve been out on the road for 20 days straight you really learn the limits of human frustration. There comes a point when most people hit their mental limits to get rid of it.

Now I’m starting a new career as a solo artist, and I’ve got to say I’m enjoying it tremendously. Frankly, it’s exciting to do interviews, promote shows and actually enjoy being well-hashed up. But, when the people working with an act—or the act itself—forget that human flesh can only be pushed so far, watch out!

Life on the road can mean maybe one full night of sleep, maybe one full week. It means knowing when you’ll get time to eat, and giving up the trip when you could take it. So I realized, after a few years, the road day, an itinerary is slapped under your door with a few surprises in it. Suddenly there was no end to the day. In fifteen months off, and the tour’s been extended another three months.

And people wonder why you tear down hotel walls or throw furniture out the window.

You find yourself playing some hockey arena in North Dakota in the middle of winter, freezing to death, only to get home and learn that you broke even on the tour. And that’s after...

UTOPIA'S NATIONAL LIVE RADIO HALLOWEEN BALL
From John Scher's Capitol Theater in Passaic, New Jersey
FRIDAY, OCTOBER 31, 10:00-11:30 PM (EST)

Another major live concert event from

STARFLEET BLAIR
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JOHN BLAIR & COMPANY

Broadcast live in brilliant stereo by these fine FM stations
(See local papers for time in your area)

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Columbus
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Dayton
Denver
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Grand Rapids
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WMMS
WLVQ
WTUE
KBPI
WRQ
WMET
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WMAD
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KROC
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Seattle
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Washington, D.C.
York
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KZO
WWWK
WSYR
WXRM
WIO
WDRC
WRY
WOUZ

www.americanradiohistory.com
NEW YORK—Jay Clark is in it for the long haul. The new operations manager of WABC-AM thinks the once long-reigning flagship of the ABC Radio chain could be number one again.

"But it won’t happen next year," Clark says, who insists, "we are turning the corner." Clark will not make any radical format changes such as the often rumored switch to some form of all talk. At least be and other ABC executives staunchly deny this. The rumors have been fueled by a drop in the audience share in the summer Arbitron to 4.2, while some observers say that the ABC master plan calls for a format switch should the station slip below a 4.5. But Clark explains that's not his plan at all. "I’m working to bring in listeners who haven’t been listening for a while by keeping the basic format, but by getting more involved in the community." One way Clark is doing this is with the addition of Yankee baseball play-by-play coverage, which he says is a good community tie. "In the past we played much more music. It was the lifestyle of the 1960s. Music was a huge part of life then."

Recalling his years at WTIC-AM Hartford and WPRD-AM Providence, Clark says he will repeat his efforts to both "entertain the listeners and give listeners information they can use to be entertained." Clark reasons that "we’ve got the best personalities in the marketplace, so they will be talking more."

But Clark has cautioned his staff to ask themselves if what they say on the air will be more meaningful than playing a record. If not, play a record.

He also argues that the Yankee broadcasts are not disruptive to the music format of the station. "We’ve done some studies and found that 80% of the listeners will stay through a Yankee game."

He sees the games as an opportunity to attract older listeners. The primary audience target is 18 to 49. The games will be talked up through the day, he explains.

On-air promotion is only a small part of the promotion that will be cranked up for the station next year. ABC spokesmen admit the current low ratings as due in part to a lack of advertising and promotion of the station. This money, which would have been spent this year, is being held in reserve for a giant effort in 1981, when Clark has the station fullyfine tuned.

One of the things Clark is looking at is moving Don Ingram out of morning drive. "It’s one possibility," he says. He admits that Don Imus on WNBC-AM is a substantial competition. "He has momentum, but he can be beaten in the long haul," Clark asserts.

He is also working with all the jocks on talking more. Clark explains the station must set special tone in the way it talks to its listeners. He’s also adding some news and traffic reports, particularly in alternate noon drive. He will not, however, add major news blocks like WTIC has, he notes.

He also says he might come up with a “better music mix,” as he notes his predecessor Al Brady added more length and lengthened the playlist. "Tight playlist days for AM radio are over," he reasons.

Older listeners all have different tastes, he explains. "You must have a broader base for your music." He says he’s done quite a bit of music research and adds, "We’ve gotten sophisticated in the area of burnout." The station may have more clearly defined dayparts than before and "we may be doing more call-out research."

Possibly most important, Clark detects a determination on the part of the staff to win. "We’re winning and we are winning," Clark declares.

Jay Clark: Turning the corner with more community involvement, emphasis on music, more Jock talk and with the help of the New York Yankees. His aim is to attract the older listeners and he will have at his disposal a large promotion budget.

N.Y. WABC-AM Looks To 1982 Operations Mgr. Clark Says Yankee Games Will Help

By DOUG HALL

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He also argues that the Yankee broadcasts are not disruptive to the music format of the station. "We’ve done some studies and found that 80% of the listeners will stay through a Yankee game."

He sees the games as an opportunity to attract older listeners. The primary audience target is 18 to 49. The games will be talked up through the day, he explains.

On-air promotion is only a small part of the promotion that will be cranked up for the station next year. ABC spokesmen admit the current low ratings as due in part to a lack of advertising and promotion of the station. This money, which would have been spent this year, is being held in reserve for a giant effort in 1981, when Clark has the station fully fine tuned.

One of the things Clark is looking at is moving Don Ingram out of morning drive. "It’s one possibility," he says. He admits that Don Imus on WNBC-AM is a substantial competition. "He has momentum, but he can be beaten in the long haul," Clark asserts.

He is also working with all the jocks on talking more. Clark explains the station must set special tone in the way it talks to its listeners. He’s also adding some news and traffic reports, particularly in alternate noon drive. He will not, however, add major news blocks like WTIC has, he notes.

He also says he might come up with a “better music mix,” as he notes his predecessor Al Brady added more length and lengthened the playlist. "Tight playlist days for AM radio are over," he reasons.

Older listeners all have different tastes, he explains. "You must have a broader base for your music." He says he’s done quite a bit of music research and adds, "We’ve gotten sophisticated in the area of burnout." The station may have more clearly defined dayparts than before and "we may be doing more call-out research."

Possibly most important, Clark detects a determination on the part of the staff to win. "We’re winning and we are winning," Clark declares.

Jay Clark: Turning the corner with more community involvement, emphasis on music, more Jock talk and with the help of the New York Yankees. His aim is to attract the older listeners and he will have at his disposal a large promotion budget.

WCOZ-FM In Boston Weds Top 40 & AOR

By RICHARD M. NUSSER

NEW YORK—Programmer John Sebastian’s continuing success with Boston’s WCOZ-FM is predicated on a tightly crafted mix of proven draws from mainstream rock—marriage of traditional Top 40 and AOR.

Sebastian joined the station last June after 12 months at Phoenix’s AOR KUPD-FM and stints at Los Angeles’ KJMI-AM and KDWB-AM/FM in Minneapolis, the latter stations Top 40 at the time.

WCOZ came from a P-1 share in the spring to a whopping 7.8 in the summer sweeps to not only lead the intensely competitive Boston market, but to post one of the highest shares for AOR outlets on a national basis.

Research is the key to Sebastian’s strategy, and he still relies on the call-outs he helped pioneer in Minneapois, augmenting that technique now with focus groups in the 15-30-year-old bracket and weekly checks on local retail record sales, when catalog sales are as important as current hits.

Super format appeals to both the Top 40 and AOR audience. Sebastian says, "We play hard rockers such as AC/DC, Fleetwood and the others but we play Eddie Rabbit, the Beatles and Bob Segor, too." The format, he adds, "doesn’t have the sound, we play it," he adds.

That "sound" is tried and true rock, with the percentage of current, recurrents and oldies depending on how a song stacks up in the research. Recurrents, for instance, are yanked or relegated to slow rotation when it’s determined that they’re "a little burnt out."

"Oh, yes," says Sebastian. "We have definite rotations. We’ve come up with 25 songs for real works."

Oldies can range from the Hollies, Creedence Clearwater and other 1960s-70s hits right back to Elvis, notes Sebastian.

That musical mix appeals to a wide demographic spread. Sebastian relies heavily on a music director, an assistant music director, a research department and a "tenacious" promotion department headed by Jane Norris.

Station manager Dick Borel has been "very supportive, of course, throughout all this," notes Sebastian.

Since the station is completely preprogrammed, the initial reaction of the jocks wasn’t enthusiastic.

"There were complaints," admits Sebastian. "But they now have more freedom to work on what they’re saying, rather than hunting for the next record." Despite the preprogramming, the music isn’t on carts. Jocks pick the record according to the program. Discs are used to assure the brightest possible sound. Sebastian says.

Radio Researchers: Kurt Hanson, left, and Joe Mansuetto, partners in the newly launched Chicago Programming Resources, check out a radio programming study produced by their computer.

"We collapse a week down to 25 hours of tape and then go through those same tapes at different speeds," he adds.

Competitive monitor report pricing ranges from $250 to $600, depending on the station format, market and the age of the information. The firm’s goal is to build up a library of reports covering stations in various markets.

Another research format offered by Chicago Programming Resources is..."
WQXR AM/FM Goes 24

NEW YORK—WQXR AM/FM here, the classical formatted station of the New York Times, goes on a 24-hour broadcast schedule Monday (20) with a program that sounds as if it was developed by an AOR consultant.

"New York At Night" hits the air at 12:35 a.m. with listener requests, repeats of historic concerts, opening nights and debuts, and concert and theatre reviews by Times' critics. An air personality identified only as Nimit will host the nightly show.

The new WQXR program will feature a wide range of classical music, including major works which, "because of their length, cannot be scheduled during regular broadcast hours."

One of the sponsors of the show, incidentally, will be RKO Tape.

WJJDQ-FM's Ground Antenna

NEW YORK—WJJDQ-FM, Meridian, Miss., had a portable earth station antenna temporarily installed outside the station recently to enable it to tap the audio portion of a Linda Ronstadt concert supplied by Home Office Box. The earth station was supplied by TV Selection System, the local cable outlet, to enable a simulcast of the Ronstadt concert. WJJDQ operations manager Larry O'Neal, who adds the station is looking forward to repeating the process for future simulcasts with the cable system.

Need For Info Creates Boom

Continued from page 19

is a listener preference study, a survey of AOR and adult contemporary listeners on their performer preferences. The research has been conducted among Chicago listeners and the company is working on a nationally-based survey.

The firm also is geared to handle the computation of station's retail store research and callout research.

Hanson says the company's goal is to represent stations in several markets on a "format exclusive" basis, serving as a "freelance" research department or supplementing in-house research efforts.

According to Hanson, reports have been prepared for more than half of Chicago's contemporary stations as well as for affiliates of these stations in other markets.

APPLICATIONS NOW ACCEPTED

Billboard Awards Opened

NEW YORK—Applications for the 1980 Billboard awards will run to Nov. 30. The entry forms are due to the radio stations, program directors, air personalities and record promotion executives.

Billboard's Radio Programming Advisory Committee, which was organized during the National Assn. of Broadcasters Radio Programming Conference in New Orleans in August, are working to set up blue ribbon panels of judges.

Applications will be given for the station of the year, program director of the year and air personality of the year in five categories: AOR, Top 40/adult contemporary, country, black music and miscellaneous. In each of these areas awards will be given in three market size categories: markets numbered one to 30, 31 to 100, and below 100.

There will be awards for special music programming. One will be given for a station-produced music show and another award to a syndicator or network for a top music show in that category.

Balloting will also choose the outstanding chief executive in charge of record promotion, a national record promotion person, a regional record promotion person, a local record promotion person and an independent record promotion person.

Awards will also be presented to the top military air personality of the year and the international air personality of the year (this does not include Canada; Canada is included in other award categories with U.S. candidates).

www.americanradiohistory.com
**Billboard Singles Radio Action**

Based on station playlists through Tuesday (10/14/80)

### Prime Movers

- **WILLIAM MILLER** - "Latte Love" - Hit With Your Best Shot - 29
- **JAMES BROWN** - "Hit Me With Your Best Shot" - 29
- **EIGHTIES MACHINERY** - "(I'll) Be Your Lover Tonight" - 29
- **ANNIE LENNOX** - "Into My Heart" - 29
- **HOLLY GRAINGER** - "Looking For The Best" - 29
- **CHRIS ROBINSON** - "Looking For Love" - 29
- **BRYAN ADAMS** - "You Can Do Magic" - 29
- **AIR SUPPLY** - "Every Woman in the World" - 29
- **GEOFF TOWNS** - "Looking For The Best" - 29

### Top Add Ones

- **CHRIS ROBINSON** - "Looking For The Best" - 29
- **JAMES BROWN** - "Looking For The Best" - 29
- **WILLIAM MILLER** - "Looking For The Best" - 29
- **HOLLY GRAINGER** - "Looking For The Best" - 29
- **ANNIE LENNOX** - "Into My Heart" - 29
- **HOLLY GRAINGER** - "Looking For The Best" - 29
- **BRYAN ADAMS** - "You Can Do Magic" - 29
- **AIR SUPPLY** - "Every Woman in the World" - 29
- **GEOFF TOWNS** - "Looking For The Best" - 29

### Southeast Region

#### Prime Movers

- **JIMMY HALL** - "I'm Happy That Love Has Found You" - 29
- **WILLIAM MILLER** - "Latte Love" - Hit With Your Best Shot - 29
- **JAMES BROWN** - "Hit Me With Your Best Shot" - 29
- **EIGHTIES MACHINERY** - "(I'll) Be Your Lover Tonight" - 29
- **ANNIE LENNOX** - "Into My Heart" - 29
- **HOLLY GRAINGER** - "Looking For The Best" - 29
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- **ANNIE LENNOX** - "Into My Heart" - 29
- **HOLLY GRAINGER** - "Looking For The Best" - 29
- **BRYAN ADAMS** - "You Can Do Magic" - 29
- **AIR SUPPLY** - "Every Woman in the World" - 29
- **GEOFF TOWNS** - "Looking For The Best" - 29

### West Region

#### Prime Movers

- **WILLIAM MILLER** - "Latte Love" - Hit With Your Best Shot - 29
- **JAMES BROWN** - "Hit Me With Your Best Shot" - 29
- **EIGHTIES MACHINERY** - "(I'll) Be Your Lover Tonight" - 29
- **ANNIE LENNOX** - "Into My Heart" - 29
- **HOLLY GRAINGER** - "Looking For The Best" - 29
- **CHRIS ROBINSON** - "Looking For The Best" - 29
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- **BRYAN ADAMS** - "You Can Do Magic" - 29
- **AIR SUPPLY** - "Every Woman in the World" - 29
- **GEOFF TOWNS** - "Looking For The Best" - 29

### Top 100

- **JIMMY HALL** - "I'm Happy That Love Has Found You" - 29
- **WILLIAM MILLER** - "Latte Love" - Hit With Your Best Shot - 29
- **JAMES BROWN** - "Hit Me With Your Best Shot" - 29
- **EIGHTIES MACHINERY** - "(I'll) Be Your Lover Tonight" - 29
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**KJAZ-FM Sales**

**Wins FCC OK**

LOS ANGELES-The Federal Communications Commission has authorized the distress sale of American Broadcasting Company's KJAZ-FM, formerly KNX-AM. By a 3-2 vote, the FCC authorized the sale of KJAZ-FM to the 50% black-owned KJAZ, Inc. for $1.4 million. However, the Broadcast Bureau received a large number of objections to the sale, ranging about $2.5 million, which were commissioned by the buyer.
XTRA-AM "Go's Boss," Takes On Top 40 Format

By ED HARRISON

LOS ANGELES—Citing a huge void on AM radio, XTRA-AM has changed format from beautiful music to a Top 40 contemporary hit format taking on all the characteristics of "Boss Radio," the 50's symphonies for rock radio.

According to Roger Agnew, program director with Frank Felix of Agnew & Felix Consulting, beautiful music was losing its audience to FM listeners.

Agnew says the decision to change the format was made about a month before the mid-September move, giving the station enough lead time to purchase contemporary product and to get fresh on the air.

The decision was also made before KHI-JAM decided to abandon its Top 40 format.

XTRA is a 50,000-watt signal which reaches from San Diego to San Francisco.

Agnew says he believes that since teens are the core of Top 40, you need to sell up in core in order to win the demo the station is aiming at.

"XTRA is the 1980 version of "Boss Radio,"" says Agnew. "I don't believe the old days of 'Boss Radio' are dead. If it's done right, there's a big audience although the industry doesn't believe it."

XTRA's theme is "Clutter free: the fun is here.

Agnew is programming a tight playlist with 'A's' rotations every 1/2 hours. He notes there are about five to make current changes (on what's available each week), five-10 recurrents and fewer than 100 oldies.

He says there is little emphasis on personalities and that deejay chatter is kept to a minimum.

There is no news of public affairs programming and promotions are being kept to album and money giveaways.

Playlist selection is based on requests, retail sales and "gut feeling," says Agnew. "All the methods that made 'Boss Radio' work."

A new lineup of air talent has been brought in with an intentional snub of Los Angeles personality jocks.

Handling the 5:10 a.m.-10 p.m. shift is Jerry Hardin from KAMK-AM Albuquerque, Todd Kelly in the midnight slot from KNBN-FM-Bernardino. Chris Anderson in after drive also from KAMK, Jeff Golden from KSL San Diego and Agnew (using the name Roger Anthony) on the all-night shift.

XTRA's format change is being promoted via television spots, which is the main thrust of current advertising and billboards in San Diego. More importantly, Agnew is counting on word of mouth and the station's strong signal and its dial position to gain listeners.

The Noble Multi-Media Communications-owned station maintained a beautiful music format from 1967 until the switch last month. From 1957 to 1961, the station was the mighty 690 as the KSLAM rock as the Mighty 690 before changing to an all-news format in '61.

Agnew says the station went back to its earlier identity "to capture the audience that grew up with the station."

He reports that early response to the format change is more than encouraging with a reported 13,000 phone calls logged in the first week of the changeover.

Continued from page 6

ED HYNES Of CBS Pleads For All-Out Radio-Label Cooperation

LOS ANGELES—"Pop Adult" was the name of the session, but that label didn't necessarily stick to the format's program director who, partners say, is not easy to define and difficult to program.

The session took place at a program session at the recent National Radio Broadcasters Assn. convention here and it included adult contemporary, Top 40 and MOR. The programmers included Scotty Brink of KSL at Denver, George Lenich of KAS-AM Salt Lake City, Michael O'Shea of Golden West Broadcasting and Barry Stevens of Doubleday Broadcasting, agreed that community involvement and non-music elements is news, sports and information were the key to this format.

The music is important too, but just what that music is is hard to pin down. Lenich, program director of KSL, noted that both disco and country have been used in this format. "The music is too broad to identify.

Stevens, president of Doubleday, who worked his way up through programming from an on-air WMCA-AM New York "Good Guy" position, warned that "it's not a quick turn format. When you go into it you've got to be patient. You've got to have a three-year plan. If you lose it, it's all over. It's tough job. You've got to keep the station constantly communicating. Don't get comfortable with this format. You have to always run scared."

Brink, who works for Stevens as program director at Doubleday's KBIG, suggested the "Pop Adult" format has "a 54-year-old demographics by ad agencies has caused a merger of Top 40 and MOR and many stations seek the same audience."

Lemich illustrated Brink's point, explaining that KSL, which had been an old-line MOR station, had to "change its music for younger adults.

O'Shea, Golden West's national program director, discussing the importance of talk elements in this format, said that today's personalities cannot talk about themselves like in years past.

"We're dealing with the meg generation. Today's successful personality must understand his audience and he must be more involved with it."

He pointed to KMPC-AM Los Angeles as becoming "more of a two-way radio station."

Noting the heavy commitment to talk that KMPC has made, O'Shea indicated that a "sorry, we're not going talk. "Music is a major factor at KSF-O-AM (San Francisco) and KEX-AM Portland ( Ore."

But he added, "There are many opportunities for listeners to get involved. The DJs get involved. People teaching people what personality radio is all about in the 1980s."

AM & FM In PENNSYLVANIA

Towanda's WTTC Heavily Into Jazz

BY CARY DARLING

LOS ANGELES—Jazz is not normally programmed in small markets. However, WTT-C-AM-FM in Towanda, Pa., programs jazz heavily and general manager/air personality Jack Baker was selected jazz big band disk jockey of the month by Big Bands magazine last May. There is something going on in Towanda in Northeastern Pennsylvania.

"I'm a jazz and big band admirer," declares Baker. "Host of The Night Train show which is temporarily off the air. I'm lucky in that I've been able to turn my hobby into a show. Despite the temporary halt for the show, the station has a steady input of jazz during the evening hours.

Digges attacked the FCC for vas- cillation on AM stereo. "If approved the Magnavox system and then it re- versed itself," he said. But Digges warned that "AM stereo is not a programming answer. Those who failed in mono will fail in stereo."

Digges also attacked the FCC for its refusal of "FM hard-spaced" AM dial. He accused the FCC of having "little regard for the degrada- tion of signals" the move will squeeze more stations on the AM band will cause.

He characterized broadcasters as "shackled" and "at the mercy of bu- reaucrats." He called citizens' groups challenges to broadcasting li- censes a "shabby business encour- aged by the FCC." And he said these groups have "no public interest."

Digges declared "the time has come for total and complete deregulation." He called for Congressional action.

The broadcasters will no longer be "pushed around by the bureaucrats."

Digges also predicted that the CBS FM station will be "a bright line in the not too distant future.

Network vice president and general manager of the All-Options, outlined a timetable which calls for a satellite report from CBS consultants to December and a re- port to affiliates by February.

Brescia cited CBS move into "we're going to keep the music poli- cies and noted the network has added 22 minutes and 30 seconds to the "Continued on page 44"

What allows Baker to program jazz, mostly of the big band and tra- ditional varieties, is the smallness of the market. To please its various au- diences, however, WTT-C-FM meets a contemporary, country, rock and jazz. "If we'd play all adult con- temporary and rock, the old people would stone us," states Baker. "And if we just played jazz, the young people would do the same thing."

Both stations are daytimers which reach into such secondary markets as Scranton-Wilkes-Barre, Pa., and Binghamton, N.Y.

Though jazz is interspersed throughout the broadcast day, the bulk of jazz is heard on "Night
Radio Programming

New On The Charts

Mike Harrison

LOS ANGELES—Every several weeks, this column plucks tracks from clear the decks of significant accumulated, letters, percepts and business.

Small Is Beautiful: Now that the NBRA convention has come and gone, Meisner has seen the talents of many of the world's top tracks. This column, as well as theNBRA convention, is designed to shed light on the talents of many of the world's top tracks.

It features producer Var Guy and writer Eric Kaz who covers songs with Meisner. Helping out Meisner are the Silverados, Don Francisco, percussion; Bryan Garofalo, bass; Craig Hall, guitars, pedal steel; Craig Krampf, drums and Sterling Smith, keyboards.

Meisner is managed by Trudi Green, 1800 Marcheta Pl., Los Angeles, Calif. 90069. He is booked by John Marx at ICM, 8899 Beverly Blvd., Los Angeles 90048.

707

"I Could Be Good For You"**

Bassist/vocalist Phil Bryant has been a part of several local bands. Drummer Jim McClory, who hails from Detroit originally as do Russell and Bryant, played in jazz and orchestral situations before joining 707.

Since April 1979, when 707 zoomed in on LA clubs, the band has been a popular attraction. Now, the band is ready to broaden its horizons beyond Los Angeles. 707 is managed by Clara Warren, 8033 Sunset Blvd., Los Angeles, Calif. 90046 (213) 934-7070. The group is booked by Irvin Arthur and Associates, 9200 Sunset Blvd., Los Angeles, 90046. The phone number is 213-278-5934.

Mike Harrison

To most of the public, Meisner represents the classic case of being heard but not seen. He has worked in such groundbreaking country-rock outfits as Poco and Rick Nelson's Stone Canyon Band. As part of the high flying Eagles, he provided lead vocals as well as songwriting skills which he proved by writing the chart topping "Take It To The Limit."

This new single, from his fourth Epic album "More Song," could make Meisner a solo quantity. Besides featuring an up-tempo, finger snapping mood the song boasts the talents of Kim Carnes, who assists on vocals.

The new album is an outgrowth of his first solo LP on Asylum which the artist described as a "revelation" into the ways of making a record. With those first time mistakes behind him, after some time spent in self-examination in his hometown of Scottsbluff, Neb., Meisner began work on the new album.

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1 Mil At L.A. Street Scene

LOS ANGELES—An estimated one million persons jammed into nine blocks of the city’s downtown area to take part in L.A.’s third annual Street Scene Saturday and Sunday (11-12). This year’s event is part of L.A.’s Bicentennial celebration.

The crowd witnessed more than 130 performers on six stages over the two days. Archea Franklin officially opened Street Scene with a ribbon cutting ceremony. A parade, which proved to be the largest in the city’s history, marched to the International stage where the International Children’s Choir kicked off the show.

ASCAP took over each stage, country station KLAC-AM sponsored a stage and KMET-FM sponsored one featuring rock ‘n roll bands. KACE-FM which has strongly supported Street Scene since its inception had owner Willie Davis among the group which came up with the Street Scene concept.

The Jos. Schlitz Brewing Co. donated more than $250,000 to Street Scene, with other financing coming from the National Endowment for the Arts.

Among the artists performing were the entire Davis Family, Blood Sweat & Tears, War, Chuck Berry, Norman Connors, Maria Muldaur, Flora Purim & Airto, Kazumi Watanabe, Sylvie Vartan, Robert John, Little Anthony, the Chambers Brothers, the Bus Boys and numerous others.

Street Scene organizers structured the event to cater to the tastes of the majority. The celebration was a promethean potpourri of music, dance, food and films.

Five motion were shown on the side of the City Hall building, including “Betty Boop,” “Greece,” “Saturday Night Fever,” “Monty Python Pop Festival” and the “Rocky Horror Picture Show.”

Street Scene began Friday evening with a private party hosted by the city and held at City Hall. The affair was a get-acquainted party for L.A.’s Mayor Tom Bradley and the Street Scene performers. Chip Carter, son of President Carter, was on hand for the festivities. Mayor Bradley presented special citations to Mayor Gold and Jerry Goldstein, co-chairman of the entertainment committee.

Saturday’s show started at 11 a.m. with continuous performances until 12:30 a.m. Sunday carried an even more hectic schedule with performances starting at 11 a.m. and winding up shortly after 2 a.m.

With so many groups from practically every community in the L.A. area attending the event, many security and police officers were present to maintain order.

One police officer insisted, however, that there were few arrests with more than one million people in the area for Street Scene, than on a normal weekend.

MILWAUKEE — An indefinite ban on hard rock concerts in Milwaukee’s arena and auditorium complex, MECCA, has been ordered by the facility’s directors.

The reason for the order was because Black Sabbath/Blue Oyster Cult concert at the arena. During the disturbance 160 persons were arrested and more than $10,000 in damages was reported.

The melee erupted when the show was cut short after Black Sabbath band member Geezer Butler was struck on the head with a rock.

Every available officer in the city was called out about 11:30 p.m. as the crowd of 9,000 roared and fled the building. Windows in the area were smashed, doors were torn from hinges, furniture was destroyed and telephones were ripped from the walls. Two policemen and dozens of concertgoers were injured.

Other reasons says MECCA’s president Robert O. Ertel include increased security at entrances to prevent people from carrying in cans and bottles to shows, more security personnel assigned to the aisles during concerts and more rigid enforcement of agreements on the lengths of performances.

Ertel says his staff will also screen prospective performing groups more closely to eliminate those that have caused trouble or have drawn unsimply crowds elsewhere in the country.

The need for such restrictions is unfounded, Ertel says, because hard rock bands have been among the most successful musical attractions at the arena. Ertel states that banning hard rock and beer will cause a serious drop in MECCA’s income.

Ertel indicates he will now be considering the booking only of middle-of-the-road performers, giving such examples as Billy Joel and Barry Manilow. He says his staff will assist in deciding which groups would be considered hard rock and thus falling under the ban. Concerts to be held in MECCA later in October will be allowed to take place but no beer will be sold. He says the ban on beer will not apply to sporting events or pops concerts presented by the Milwaukee Symphony Orchestra.

Black Sabbath, the second group to perform, was about an hour late getting on the stage. The audience had boisterous throughout the appearance of Blue Oyster Cult.

By the time Black Sabbath came on, the crowd was increasing more rowdy. Butler was hit by the bottle as the group started its third number. He was taken to Mount Sinai Medical Center where he received several stitches and was then released.

Andrew Trump, the band’s tour manager, had been on stage shouting at the crowd to calm down when he was told that Butler was taken to the hospital. Trump then said the band would not resume playing and the show was over.

The audience, however, continued to mill about for 20 minutes when the firefighters broke out as the band’s engineers began removing equipment.

A large crowd was cleared by police, fighting spread from the MECCA complex into nearby streets and parking lots and structures were knocked over as the night wore away. It was more than an hour before police in riot gear could clear the area.

Ertel says the MECCA board of directors will discuss the incident and the restrictions in its regular meeting November 22.

Damages will be covered by insurance, according to promoter Randy McElrath, whose Stardate division organized the MECCA concert. But Ertel called the ban on hard rock concerts “extreme” and claims such a ban is unlikely to occur again. He says he is not sure which groups fall under the ban but he will soon be talking with MECCA officials about the situation.

Talent

Hard Rock Banned Indefinitely At Milwaukee’s MECCA Venue

By MARTIN HINTZ

Captain Beefheart Prepares European Tour

By ROMAN KOZAK

NEW YORK—With new LP, “Doc At The Radar Station,” on a new label, Virgin/Atlantic, Don Van Vliet, better known as Captain Beefheart, has released a new injection of music.

Though there are blues, jazz, rock, folk and contemporary classical elements in his music, Van Vliet claims there are no outside influences in his work. And his conversation is like his music, jumping freely from area to area, so a conversation about music is really a conversation about the horrors of Los Angeles, life in the desert, ecology in general, the world political scene and nearly everything else.

British artist Wyndham Lewis, who will be having an exhibition in Manchester, England at the same time Beefheart is set to appear there.

There will be 24 dates in Europe booked by Van Vliet and the Perform ing Artists Network. Van Vliet is booked to appear on the “Chorus” telethon for disabled children in the UK. He may also appear on the “Old Grey Whistle Test” in Britain. In the U.S. he will be profiled on “Eyewitness Los Angeles” KABC-TV Saturday (25).

When he returns to the U.S. in late November, there will be U.S. dates set by the Booking Agency which will include large club and college appearances Beefheart has already in New York. And his concert at the Fillmore East was the first time Beefheart has been in the East coast market, with college stations most likely to play Beefheart’s music. But the commercial stations WOR-FM at Long Island and KLBJ-FM in Austin, have both gone on the new LP, says Beefheart’s booking agent Lucas. Philip Page has returned to Virgin Records to promote the LP.

The Carnegie Hall concert and the Magic Band going on tour is the same as the last LP, consisting of Van Vliet on vocals, Chinese Gong, soprano sax, bass clarinet, and harmonica; Jeff Morris Tepper on bass; John August on keyboards; Robert Arthur Williams on drums; Bruce Lam berti on accordion, trombone and original Magic Band drummer John French on guitar, bass. drums and more.

Van Vliet confesses to being a “dictator” in the studio, and even if his music sometimes sounds free he insists, “It’s not a freedom jamming goes on in the Magic Band.”

Though the new album is the first album on Virgin/Atlantic, Van Vliet has been associated with Virgin before in Europe, while previous LP’s in the U.S. were released on Warner Bros., and Zappa’s Disciple label and Mercury.

www.americanradiohistory.com
NEW CLUBS BRING MORE BOOKINGS

R&B Artists Making a Comeback
In New York And Los Angeles

This story written by Roman Kozak in New York and Cary Darling in Los Angeles.

NEW YORK — R&B artists, whose sound in recent years has been buried by disco, punk and rock, are beginning to make a comeback thanks in large part to the proliferation of the new music rock clubs. In recent months, some of the artists have been joined by newcomers, including Rufus Thomas, Carla Thomas, Solomon Burke, Syl Johnson and Big Twist & the Maldons.

While the revival is hardly a tidal wave—fewer artists are performing in this city—many of the artists have already performed in other cities. And the audience is now coming to see the artists perform live in a variety of venues.

Finding some of the original artists has not been easy, says Dunne. "We have searched through the musicians' websites and remain in contact with each other. Many, he adds, are signed to agencies and have no more work, but which still ask for unreal…"

(Continued on page 36)

Tennis Out & Talent In At
The Old Rhode Island Aud

NEW YORK — The old Rhode Island Auditorium in Providence, which served as the home of the concert venue in the state in the 50's, 60's and early 70's before being converted into tennis courts, is moving back to music as the Main Event.

The new club, owned in part and operated by local promoter Frank Russo, will open next Friday (25). The club has a capacity of 1,500, with 500 of the original Auditorium seats placed in the balcony. Downstairs there will be tables and chairs and capacity for ballroom dancing.

Russo, who says he spent "six figures" in renovating the venue, plans to book a variety of acts ranging from pop to country to MOR to rock. Some of the acts set to appear include David Mason, Robin Lane & the Charbusters, the Pointer Sisters, Steppenwolf, Jerrie Jeff Walker and Angel City. The club will be open daily except Tuesday, with admission varying from $2.50 to $9.50.

The club is located near Brown University and the Rhode Island School of Design, but Russo says he will not limit the venue to music. He may put on events in other venues, including a new club boxing as an example.

Fleetwood Mac's Mick Fleetwood and Stevie Nicks took the field with the U.S. Olympic basketball team. The band has performed on stage with the Eagles (along with Stevie Nix) have performed together since "Hotel California" in 1976. Kim Carnes also makes a guest appearance on the U.P., joining Meisner on the single, "Deep Inside My Heart."

Portrait recording artists 20/20 threw a party in honor of John Lennon's 40th birthday Thursday (9) at Madame Wongs West in Santa Monica. Free admission was granted to the first 50 persons who arrived at night in bags. You might remember that Lennon and Yoko Ono spent the first 21 or so years of their marriage in a grass hut on a mountain in a country where his fans are well known and Ono used to perform in dressed in bags. 20/20, whose second album is due for release early next year, performed several Lennon tunes at the show.

Contrary to published reports (Billboard, Oct. 11, 1980), Graham Parker has not retired from live performances, says Allen Frey, his U.S. manager. Parker, who has been on

our honeymoon, is writing new material and should play in the U.S. next year.

Privates, the club owned and operated by Steven Leber and David Krets, was set to begin booking live acts at its upstairs ballroom Thursday (9) with Humble Pie and a surprise visit by Aerosmith. Both acts were managed by Leber/Krets, and to boost attendance the new upscale ballroom in Philadelphia put up a "free admission with this poster" growers around town for a recent Cheech and Chong show.

During its recent three-night stint at Madison Square Garden, Queen was topless waitresses to make sure backstage passers wouldn't go thirsty. Cindy Bullens has left Casablanca with a new LP in the can and is label shopping. Bob Seger joined Bruce Springsteen on tour at the Univ. of Michigan for an encore of "Thunder Road."

Lenny White is doing a "drum clinic" tour with Tama Drums Nov. 3 & 6 in Chicago, Charleston, S.C., Memphis, Dallas, Nashville and Philadelphia, where drum kits and LPs will be given away. White's lastest release is "Twine Time Me With Lenny White" on Elektra. Who's Who guitarist R&B King is showing off his new model Gibson "Lucile" with workshops in Portland, Ore., Newark and Chicago. Stevie Nicks, Chet Atkins, Les Paul, Corelia, Minnie Pearl, and Dick Van Dyke have all done public service spots for the American Music Conference urging the listeners of more than 7,000 radio stations to learn to play an instrument.

The FM Organization no longer manages the Atlantics, though it owns Alltime Records, the bands record company. The Atlantics will find new management elsewhere, says Tom Hauck of the band.

And what would be more natural then to book acts whose music is often heard between the sets? WPFX-FM, when it briefly experimented with a new music format was also strong on Motown and Stax acts.

The Clash, on two of its tours, had Sam & Dave and Lee Dorsey opening for it, introducing these acts to a whole new audience. And the Blues Brothers, on LPs and film, are reaping the music of not the individual artists.
We thank our stars years of brilliant

America
Joan Baez
The Beach Boys
Harry Belafonte
Pat Benatar
George Benson
Stephen Bishop
The Blues Brothers
David Bowie
Brooklyn Dreams
Les Brown
Jackson Browne
Peobo Bryson
Jimmy Buffett
George Burns
Captain & Tennille
The Carpenters
Diahann Carroll
The Cars
Cher
Natalie Cole
Judy Collins
Jessi Colter
Ry Cooder
Rita Coolidge
Ray Cooper
Randy Crawford
The Cretones
David Crosby
The Crusaders
Mac Davis
John Denver
The Doobie Brothers
Bob Dylan
Electric Light Orchestra
England Dan
and John Ford Coley
José Feliciano
The 5th Dimension
Robert Flack
Fleetwood Mac
Wayland Flowers
and Madame
Dan Fogelberg
Fools Gold
Gallagher
Steve Goodman
The Grateful Dead
Al Green
Emmylou Harris
Daryl Hall
and John Oates
Isaac Hayes
Heart
Bob Hope
Engelbert Humperdinck
Phyllis Hyman
Janis Ian
Joe Jackson
Al Jarreau
Jefferson Starship
Waylon Jennings
“Jesus Christ Superstar”
Billy Joel
Elton John
The Kingbees
The Kinks
Gladys Knight
& The Pips
Kris Kristofferson
LeRoux
Gordon Lightfoot
Little River Band
Kenny Loggins
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Liza Minnelli
Joni Mitchell
Eddie Money
Maria Muldaur
Martin Mull
Michael Murphy
Anne Murray
Graham Nash
Willie Nelson
Randy Newman
Danny O'Keefe
Dolly Parton
Peter, Paul & Mary

Tom Petty
and The Heartbreakers
Player
Poco
The Pointer Sisters
Freddie Prinze
Eddie Rabbitt
Bonnie Raitt
Helen Reddy
Minnie Riperton
The Roches
Kenny Rogers
Linda Ronstadt
Diana Ross
Leon and Mary Russell
Santana
Leo Sayer
Boz Scaggs
Tom Scott
Seals & Crofts
The Section
Neil Sedaka
Carly Simon
Paul Simon
Frank Sinatra

Sister Sledge
The Spinners
David Steinberg
Al Stewart
Donna Summer
Billy Swan
James Taylor
Livingston Taylor
The Temptations
Three Dog Night
Marshall Tucker
Sarah Vaughn
Ben Vereen
Roger Voudouris
Sippie Wallace
War
Jennifer Warnes
Dionne Warwick
Tim Weisberg
Bob Welch
Dottie West
Paul Williams
Robin Williams
Jesse Colin Young
Warren Zevon

and Amphitheatre production staff,
in the new Universal Amphitheatre.
Elton John to the Howard Rose Agency Ltd. worldwide for concert bookings. . . The New Riders of the Purple Sage to Jonny Pavell of the Northern Walters Agency of New York for all tours. . . Kathy Westmoreland to an exclusive record producing agreement with W Starware Productions Inc. in Los Angeles. She is currently recording at Los Angeles’ Alpha Studios with a new keyboardist and producer who has known her for seven years singing association with Elvis Presley. Singer-songwriter-guitarist Billy Thorpe to Elektra/Asylum for his “21st Century Man” album. The LP is a continuation of his “Children Of The Sun” saga.

THE KINKS

AGENCY CITY

Forum, Inglewood, Calif.

Tickets: $9.50, $10.50

In the early 70s, when the Kinks could hardly give records away, Los Angeles was a stomping ground for Kinks cultists. The British band, spouting from its initial landing in the mid-1960s British invasion, could regularly fill 2,000-seat halls here while it couldn’t get ar帖ed elsewhere.

So, its first ever Forum gig Oct 10-before a cabinent sold-out crowd of 16,000-was a celebration of the fact that the cult is now a mass audience. The Kinks proved up to the occasion by putting on a hard rocking, one hour 55 minute, 21 song set that earned three encores.

There are overflowing incomes in the success, though. In the days before the band got top 20 albums, there was a certain sense of surprise in a Kinks show. Hot sections, female choristers, mild media presentations and rock openings were experimented with and discarded. Some of it worked and some didn’t but the pleasure came in seeing the band people with something new.

Now, stripped down to a simple quartet, the band has a just a rock band-though a good one. The show offered here was basically the same old band has been touring with over the past three years. Lead vocalist Ray Davies’ cabaret style burlesque humor took a backseat to the Thunderous power chords of such favorites as “You Really Got Me,” “Lida” and the new “Give The People What They Want.”

Australasian City Circuit in a well received opening 40-minute, eight song set that is life after heavy metal. The five piece outfit played melodic hard rock with a touch of theatricals without resorting to worn-out macho strutting and guitar fretboardery. CARY DALING

BO THORPE & GENERATION II

Copacabana, New York

Admission: $10

There aren’t many 21-piece dance bands around three days. Especially ones which are not rooted in the past such as the Green Miller Orchestra and other assorted ghost bands. So Bo Thorpe is something special on that score. He’s also something special musically. As he says, “When you hire Harry James, you get Harry James. When you hire me, you get a bit of everybody.” Not that the highest recording artist isn’t original. He is along with his band and there’s nothing—well, two men—two sing solo and harmonise. He has his own arrangements of current songs. But he also includes a good portion of the old big bandstand from Harry James to Glenn Miller and even re-read old timers such as Jan Savitt.

For his two-day appearance at the old Manhattan nightspot (Sept. 23-24) he played 20 minute dance sets from 9 p.m. to 1 a.m.

DOUG HALL

GRACE JONES

Beacon Theatre, New York

Tickets: $14.50, $12.50

Grace Jones debuted for its now rock sound and a new six-piece backup band with a 90 minute show to a twothirds full house here. She convinced more than one sceptic that there is a substantial talent behind her various gimmicks. The show itself was delayed more than 30 minutes because Bob Gavino, who represents and promotes her. Not off the stage 20 feet as it was being set up. He suffered cuts and bruises. Finally once the show started it was all Grace. Changing costumes, often and using the rooms built into the stage to ascend and descent from view. Jones had all eyes focused on her. All eyes, that is not blinded by the dozen spotlights on stage pointed at the audience and used much too often. But beyond that, Jones proved she could hold an audience with her style and her voice. Though limited in range, Jones has a powerful and distinctive voice. When she sings you can understand every word, and going through such relatively difficult material like Tom Petty’s “Breakdown” or Roxy Music’s “Love In A Drag” she showed a good understanding of her music.

Most of the 15 songs in the Oct. 4 show were taken from her recent “Warm Leatherette” LP. But even in her older “I Need A Man” material she showed a capacity to grow, while her new band was able to lift the material beyond the disco cliches.

ROMAN ROZKA
Miami Hears Blend Of Cultures
West Indian And Hispanic Music May Trigger A Trend

By SARA LANE

“For a long time European reggae artists and labels have been trying to break into the U.S. market. One of the problems has been the rejection of their products in Europe. If they don’t seem to matter, it’s a form of reggae music that a few people have the same flavor.”

Jacobs notes that music heard in the discos of Miami and Ft. Lauderdale is neither hardcore reggae. Latin, nor Afro-Cuban. “It’s a form of music which almost anyone can relate,” he states. Jacobs feels that reggae continues on its present course; the future of reggae-blended or flavored music “looks very good.”

Players of each round receive requests for reggae-oriented products such as Reggae Star’s “Master Blaster,” which he feels opened the doors of the pop radio stations to reggae. Grace Jones’ “The Hunger Is Captured By The Game,” and Kid Creole & the Coconuts’ new version of Machine’s “There But For The Grace Of God Go I.”

Jacobs predicts that reggae’s popularity will increase with the continued commercialization of the sound. He explains, “With all the Top 40 stations playing ‘Master Blaster’ I believe similar product will also receive airplay as it’s released. This eventually will lead to a more pure form of reggae. Some of the reggae product getting good club play in Miami and Ft. Lauderdale are Bob Marley’s ‘Could You Be Loved.’ ‘Upington Top Rankin’ by Joe Gibbs, a record which sold millions in Europe and is starting to break out here. ‘Don’t Stop Until You Get Enough’ by Derrick Trot and Trini-

ity’s ‘Put Your Love On The Line’ and ‘Reggae Ma-

kossa.’

Meanwhile, the Liquor Authority is awaiting receipt of all the relevant court documents from the Federal government before it proceeds with sanctions against the club’s owners. According to Lawrence Gedda, chief executive officer of the Au-

thority, these sanctions could range from disciplinary action against the licensee to an outright lifting of the liquor license.

Although Gedda would not commit himself, it is public record that the Liquor Board founds on serious infractions of the law by its licensees. The lifting of theスターダス’ 54’s license, following the tax evasion, conviction, of owners Steve Rubell and Ian Schrager, is evidence of this.

Run-ins with the IRS and Liquor

Infractions Spur a Cleanup Of N.Y.’s Clubs

Pipe Organ For New Yorkers

NEW YORK—The pipe organ, once the staple musical instrument of roller skating rinks around the country, is making a comeback at the High Roller, roller disco here. High Roller operators have installed a Wurlitzer pipe organ, and have retained organist Eddie Las-

tons, official organist at Yankee Stadi-

um and Madison Square Garden to play the instrument every Wednesday.

The pipe organ fell out of grace at roller rinks when packaged disco music came to popularity. However, High Roller operators are now emphasizing that “the smooth roll-

ing sound of an organ, with contempor-

ary tunes, is the most ideal music for skating.”

They add, “Not since the surge in popularity of disco skating has a true Wurlitzer instrument been utilized for such purposes.”

The unit will first be used on an experimental basis, and if its popu-

larity grows with skating crowds, as High Roller officials expect it will, the number of days will be extended.

The rink’s resident deejay with his library of recorded sounds will be re-

tained, and will alternate with the live organ sounds.
NEW YORK—A pre-dawn fire that gutted a Farmingville, L.I., disco Aug. 31 may be linked to the death of a patron earlier in the month, according to police reports.

Faces of a popular disco owned by Robert Del Russo, was the scene of extensive fire damage, of unknown origin, that destroyed the rear section of the club. Eight firemen were treated for smoke inhalation in the course of the blaze, which raged in the club's roof. The Suffolk County arson squad is investigating.

Meanwhile, one of the club's bouncers, Michael Rococo, had been arrested and charged with manslaughter in the death of Jeffrey Ewell, who apparently died of injuries received in a brawl at the club Aug. 2. There is speculation that the fire was in retaliation for Ewell's death. The Suffolk County homicide squad is investigating. Police say they are considering other theories as well.

LIGHTING COMPANY EXPANDS N.Y. PLANT

NEW YORK—Times Square Theatrical & Studio Supply Corp., one of the leading suppliers of disco and theatrical lighting in the country, is expanding its Stony Point, N.Y., factory by more than 25,000 square feet. The enlarged facility will accommodate the increase in demand for Times Square lighting products, according to Robert Hiltien, head of the company.

THE NAME IS METEOR

There is only one line of high quality disco light and sound equipment.

There is only one line of high quality disco light and sound equipment.

The name is Meteor.
NEW YORK — Carole Lucas continues to prove that she is one of the most talented and promising artists on the horizon with the release of her latest album, "Starman." Whether donating a disco-oriented cut or churning out a smoothly arranged funk track or soulful ballad, her voice shines through.

"It's Not What You Got (It's How You Use It)" at #27 has the artist sticking vocal cords upfront. The arrangements as well as Lucas' performance create a warm and happy feeling. This selection is no exception, as the upbeat mood is maintained with a melodic and sweeping production by Louis Sylv.
Zapp & Roger were a popular American musical group formed by Tony! Toni! Toné! and the singer Brittany Small. The group was known for their smooth R&B and soul music, and their hits included songs like "Zapp!" and "Baby Lovin'". The group's name was inspired by the Zapp Records logo, which was designed by graphic designer R. Murray Liberto. The group's success was significant, as they were one of the first major labels to sign an independent act, and they became a prototypical example of the West Coast hip-hop scene. Their music was characterized by its smooth, soulful sound and their ability to blend different genres seamlessly.

**First Album**

In 1977, Zapp released their debut album, which included the hit single "Zapp!". The album was produced by Tony! Toni! Toné! and was a commercial success, reaching #3 on the Billboard Top R&B Albums chart. It featured a blend of smooth R&B and soul music, and the group's distinctive sound helped set them apart from other acts of the time.

**Zapp Songs**

1. "Zapp!" (1977)
2. "Baby Lovin'" (1977)
3. "Talkin' 'Bout Love" (1978)
4. "What's It Take" (1978)
5. "What's It Got to Do with Me" (1979)

**Zapp's Impact**

Zapp's music had a significant impact on the music industry, influencing many other artists and helping to pave the way for the development of West Coast hip-hop. Their success helped to establish the importance of a strong producer-vocalist partnership, and their music continues to be celebrated for its smooth, soulful sound and innovative approach to R&B and soul music.

(Continued on page 36)
Radio Programming

Milwaukee WZUU-FM’s Promo Chief

• Continued from page 19

the station decided to hire a full-time
promo person. I figured I was ready.

Sturm eventually put together a
staff of nine part-timers—all women
who were housewives, models, col-
lege students and others—to help
him with trade shows, guest appear-
ances and other promo gigs. In addi-
tion to creating and following through
on events designed to in-
crease market awareness of WZUU,
Sturm doubles as the station’s pho-
tographer.

“Our job is to get people to listen
to WZUU and to enhance the sta-
tion’s image,” explains Sturm. He
works directly with station manage-
ment and John Chaffee, national
program director for Malrite.

He bounces ideas off promo per-
sonnel on other Malrite stations
throughout the country.

“It takes one person to come up
with an idea, then we work through
all the problem solving techniques
before actually starting work on it,”
says Sturm.

His first promotion coincided with
the arrival of Larry “the Legend”
Johnson at the station, with Johnson
playing in a local golf tournament.
“Larry told everybody that he’d win
the tournament, regardless. So we
were ready with a helicopter just out
of sight over the course when Larry
stepped up to tee off,” Sturm recalls.

The chopper flew overhead and
dumped 1,000 ping-pong balls la-
beled with the station’s call letters
and Johnson’s name.

After the joke, a crew hired by
WZUU cleaned up the mess in
about 15 minutes and the tour-
cney continued.

Milwaukee’s lakefront Fourth of
July fireworks display usually draws
upwards of 200,000 persons, so
Sturm decided to tap into the event.
He hired a computer-wired aircraft
to sweep in from the darkness over
Lake Michigan just prior to the
pyrotechnics. The plane’s lighted
wings broadcast, “Attention earth-
lings below. This is a UFO. Take us
to your leader. WZUU 96FM.”

“That was a low cost, high impact
thing and people talked about that
one for a long time afterward,”
Sturm says.

One promotion didn’t work out
quite as well. A couple of years ago,
Sturm held a mock funeral at a local
shopping center at Halloween time.
A cortege with a casket filled with
giveaways was to move to a nearby
outdoor theatre for a night of horror
flicks sponsored by the station. “We
expected about 50 to 75 cars and in-
formed the police to get clearances.
More than 400 vehicles showed up,”
Sturm says.

He finally got the procession roll-
ing and fell in behind the police
cortège and the hearse. Sturm, how-
ever, had a van crammed with prizes
that had to be given away at the
theatre prior to the show. He pulled
out and passed both the hearse and
the cops. Within a block, he was
pushed over and ticketed for break-
ning up a funeral procession and take-
ting the casket away; because he didn’t
have cash for bail.

“Bill Luchman just laughed when
I made my call from the clink. But he
did come down and get me out. We
eventually got all the gifts to the
theater.”

Another low cost giveaway in-
volved handing out packages of zinnia
seeds at the local realtors home
show that annually draws about
100,000 persons. “The demographic
was right for that, we aim at the 25-
to-34 market who were the same
 folks who come to these shows,”
Sturm says.

For the 1980 edition of Sum-
merfest, the 10-day music festival
on the lakefront, WZUU sponsored in
“zanie.” The collection of mimes,
musicians, jugglers, clowns and
other entertainers roamed the
grounds, wearing the station call let-
ters. “We negotiated that through
Summerfest itself because we didn’t
want to just sit out there on the
grounds and broadcast like a lot of
stations do. This way we weren’t
limited to only one plot,” says Sturm.

The station paid for the sponsor-
ship and received giveaway tickets
for on-air promo. Listeners could
request packets of six tickets by mail
by including a stamped, addressed
envelope—thereby holding down
station cost. The plug went on the air
during the show on the Summerfest
opening and the next day all the

New WCLR Home

CHICAGO — Construction by
Bonnieville International of a new
office building in Skokie, Ill., to
house WCLR-FM has begun. Bon-
nieville’s Radio Data Systems In-
subsidy also will be based in the
new structure expected to be com-
pleted in one year.

Mike Harrison

• Continued from page 25

current, as well as old LPs with a
smattering of Top 40 singles mate-
trial thrown in, running the gamut
from hard rock to disco.

“It is an excellent sound and
should be a model for such Top 40
outlets as WABC-AM. ‘The New
102’ may play a current hit track by
Diana Ross of the disco genre, ‘Up-
side Down,’ and then follow that
with such standards as ‘Born To
Run’ by Bruce Springsteen and
‘Desperado’ by the Eagles. The last
is not available in a single configura-
tion, but was a hit in every sense of
the word. Next time we are East,
check out WPIX’s format.”

A Word From Word: Finally, I’d
like to acknowledge some nice re-
marks I received from Stan Moser,
senior vice president of Word
Records, a gospel label based in Waco,
Tex.—in response to my comments at
the recent Billboard Gospel Music
Conference which served, also, as
the base of my recent column.

“Crossover, Now And Then.”

“Your comments about gospel ra-
dio becoming another viable minor-
ity segment of the radio industry
really struck home. It’s easy to over-
look the assets that we already con-
trolled in gospel music in search of
a larger audience, and your comments
brought me back to the vast poten-
tial that does exist with gospel pro-
gramming.”

Let me hear from you, either via
mail here at Billboard in Los An-
gles or at Goodphone (213) 997-8816.

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**EX-STAT STAR**

**Eddie Floyd Emerges As British Act**

By **ADAM WHITE**

NEW YORK—Eddie Floyd is alive and well and gigging in London.

The soul singer, best known for his 1966 Stax smash, "Knock On Wood," is signed in the U.K. to Arista-distributed S-1 Records and his first release under the deal is a single: "This Is The Night." Floyd's newfound popularity in British seas, in part, from the re- emergence of interest there in '60s soul music.

Many young bands are featuring Sam & Dave, and were asked for their repertoire, among them the Q-Tips, with whom Floyd jammed onstage last month at London's Marquee club.

Floyd's comeback has also been fueled by Alvin Stewart's revial of "Knock On Wood," a top 10 hit on both sides of the Atlantic last year. He recently told U.K. journalist Jon Fuerell, "I got more jobs. I probably worked more than she did on the tour. Because all the sudden, people started calling me saying, 'hey, we wanna hear the original.' Alvin Stewart got me back on my feet.

Floyd's new deal came about when Tim Whitsett, a friend of his from those days together, got Stewart publishing arm. East Memphis Mus- sic, took some of his recent demos to London, and placed them with the S-1 label.

This isn't Floyd's first trek to Britain, though. He openly listed the country in the '60s as an artist with the legendary Stax Volt Revue, and enjoyed a string of hits from 1962 to 1967 with "Knock on Wood" and "Two Lover" chart entries among the same year's "Raisin Your Hand" and "Six Feet Gettin'" (EMI U.K. included these three titles and others on an Eddie Floyd boxed set album). Floyd would arrive in Great Britain for the first time in 1967, after Fats Domino, and was the soul of the "Six Feet Gettin'" hit. Floyd was actually part of the 1960s soul music circuit, but he never made it to the United States as a result of his U.K. success. Floyd will perform at the Emporium in London on the latter's new album. "Let's Do It Today!"

**Graham Teeing His Own Firm**

**LOS ANGELES—Vernon record promoter Don Graham has formed Don Graham Promotions Ltd. to custom disk promotion for labels, artists and publishers.**


Graham explains he is doing a national disk promotion business with a trade publication liaison for clients. He is specialties in singles with an emphasis on rhythm and blues, folk and adult contemporary material. He targets records for specific radio stations. He notes evaluating the music and then mapping out appropriate programs to deliver airplay.

Harrison, 1625 Sunset Blvd., (213) 461-3868.

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**NEW CHAMP—Michael Jackson receives a special award from CBS Records Group president Walter Yetnekoff, left, commemorating four million album sales of "Off The Wall." Jackson is the only recording artist ever to have four top 10 singles from the same album. Also pictured are Jackson's brother, Randy, right, and Johnny Grant of the Hollywood Chamber of Commerce, center.**

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**R&B Artists Make N.Y.-L.A. Comeback**

**Continued from page 27**

R&B artists have made a come back to the West Coast music market. This year has seen a resurgence of interest in the genre, with many popular artists returning to the West Coast to perform and record. Some notable artists who have made their comeback include: 

- **James Brown**
- **Al Green**
- **Aretha Franklin**
- **Otis Redding**
- **Sam & Dave**
- **The Isley Brothers**

These artists have been successful in reviving the R&B genre and have contributed to the popularity of the genre in recent years. Their comeback has been met with enthusiasm from both fans and industry professionals alike. 

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**Counterpoint**

**Continued from page 34**

Graham Teeing His Own Firm

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Harrison, 1625 Sunset Blvd., (213) 461-3868.
Sound Business/Video COUNTERFEITS

Blank Audio & Videotapes Are Out There: No Major Problem

By EDWARD MORRIS

BOWLING GREEN, Ohio—The counterfeiting of blank audio and videotapes is a serious and continuing problem, industry insiders agree, but they also say it's still far from being an alarming one.

Most big-name companies operate outside the U.S., and it is not always easy to determine who the counterfeiters are. When they are found, though, manufacturers have been quick to counterattack them. Generally, the counterfeiting takes two forms: copying mechanical specifications (patents) without licensing, and copying logos and brand names.

The Beta and VHS video tape格式 are licensed by Sony and Matsushita, respectively. But outlaw tape producers in Hong Kong, Taiwan, Mexico and elsewhere, have made forays into this growing market without submitting themselves or their products to the stringent standards Sony and Matsushita impose on their licenses.

Todute, almost all the bogus tapes made abroad have been sold abroad. However, the rising popularity of home video equipment in this country makes the U.S. an increasingly tempting target.

In the field of audio tape, counterfeiter aspire to cash in on the visibility and prestige built up by manufacturers through years of quality control, advertising and promotion. To this end, the pirates go in for look-alike packaging and trade names.

Al Pepper, marketing manager for Memorex, indicates that a brand of audio tape called "Memex" has appeared in retail outlets in New York, Los Angeles and perhaps other markets. "The manufacturer is difficult to discern," Pepper says. "It does not appear to be a domestic product. We're looking into this as an infringement of our logo. We want to explore the legal aspects."

Because the matter is still being investigated, Pepper says that Memorex has not issued any across-the-board alerts to its retailers and wholesale customers. This is not the first possible infringement Memorex has faced. According to Pepper, "There have been a couple of earlier cases, but they're not worth dredging up."

"As long as tape is a profitable part of consumer electronics, counterfeiting will probably continue," That's the prediction of Edward Pesara, national audio/video product manager for TDK. Pesara's company has been affiliated with both audio and video minirry. "We did have one company that was copying our video package," he says, "but they've agreed to change their packaging."

Pesara says that the audio copies (Continued on page 18)

KOCHDA SPEAKS OUT TDK Appeal Asks Label, Taper Truce By GEORGE KOPP

NEW YORK—In a rare official response to the record companies, a major blank tape manufacturer, TDK, has called upon both sides in the home taping controversy to cooperate for their mutual benefit.

TDK vice president and general manager Ken Kohda, citing the rapid growth of prerecorded cassettes in Japan, called tape the wave of the future and urged record labels to beef up the quality and marketing of their prerecorded cassettes. The remarks are meant to "clear the air before the problem becomes too complex for all of us," according to Kohda.

Eventually, record companies will sell more prerecorded tape than LP records in Japan," Kohda says.

He notes that in the first half of 1980 prerecorded cassette sales jumped 34% over the 1979 figure there, while LP sales dropped 5%. The Japanese figures, he believes, provide a strong indication of coming worldwide trends.

Among the factors for the tape growth, he says, are consumer demand for quality and the "portable explosion," including car stereos and the new generation of high quality portable players.

Kohda contends that consumers will pay more for quality, and adds: "Any manufacturer who does not respond to this market demand, or who misreads the extent to which the consumer holds all manufacturers responsible to meet this value-quality demand, are already suffering from slower sales, and they will continue to lose business until they take corrective action. We can work with record companies to meet this growing demand."

He continues: "A tape tax, or any other form of a tax, will not solve the problem. It will not return the consumer to the record companies. Only a higher quality product will accomplish that."

A recent CBS Records blank tape study found that 25% of blank tapes cite quality as a major reason for making their own tapes. The most frequently cited reasons were the ability to "customize" tapes and saving money (Billboard, Oct. 11, 1980).

Kohda denies he is acting as an official spokesman for the blank tape industry, which has so far failed to formulate a unified response to record company efforts to impose a tax on blank tape. The tape companies have held two meetings since last June's CES to try to hammer out such a position.

S.F. Show Will Offer a Rock Video Program SAN FRANCISCO—A video rock theatre will be a highlight of the 1980 San Francisco Hi Fi Stereo Music Show scheduled here for Nov. 7-9 at the Civic Auditorium.

Producers are Terry and Bob Rogers, who last organized a Bay Area stereo show in 1978.

Displays and demonstrations, according to the producers, will cover space comparable to 30 square blocks. Some 75 rooms on all four levels of the Auditorium will be employed.

Retailers from the area are also expected to participate as well as local radio stations, augmenting stereo equipment manufacturer exhibits.

Also planned is a multi-media show called "Audioimages" from Multi-Image Showcase.

Speaker Firm Goes To Audio-Tecnica STOW, Ohio—Audio-Tecnica U.S.A., Inc., a leading supplier of phone cartridges and accessories which also distributes audiovisual recordings, has formally entered the A&M loudspeaker market by acquiring the assets of Design Acoustics, Inc., Torrance, Calif., and forming the Design Acoustics Division of Audio-Tecnica.

AKG Acoustics

AGK — the ideal partner for professionals

AKG is an Austrian company engaged in the research, development, manufacture and marketing of sophisticated and moody professional audio products.

Sheffield Lab is an American company engaged in direct disc recording and acquired an excellent reputation in this field. Consequently, Mr. Doug Sax, the President of Sheffield Lab, made the following statement:

"For the unifying standards of our custom microphone electronics, Sheffield Lab uses microphone capsules manufactured by AKG. On many of our recordings, the professional microphone of choice is also AKG."

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October 25, 1980 Hi Fi World

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October 25, 1980 Hi Fi World
We meet the production equipment needs of the tape and record industry worldwide.

Counterfeit Blank Videotapes

They take the form of cassettes which are “normally of an inferior quality,” according to Gomberg. “In some cases,” he added, “we have been ignored in an injunction and gotten it.

Consumers are the ones being bit—hardened, Panasonic’s Peter Schindler believes. Schindler notes that the consumer video section of Mysatsha, “Counterfeiting hasn’t affected us the least bit. “We’re in produce; it’s that way.

There is product coming in that uses tape cassettes and three-rate tape,” Schindlins explains. Customers who buy the tape invariably find it deficient and often blame their hardware for the bad pictures. “It is all too common,” he adds, “to see the problem, not the equipment, that is faulty.

Schindler says the counterfeiters have expanded into the Mexican market for videotape products. As Stig Anderson, head of Video Midwest, wryly observes: “Whatever we do, there are people at home taping it.”

In addition to the counterfeiters of audio tape products are Gene LaBrie, vice president of consumer affairs, who says that some counterfeiters have encountered cases of its name being misused and its label being simulated. He adds that the company is still on the trail of the counterfeiters.

All in all, though, he maintains that the extent of the counterfeiting is small. “We’ve had some problems—but not enough to make a big difference. “The idea that,” he says. Maxell has conducted educational programs for its dealers on ways to make them wise to imitations. “We speak to them, have our clinics, show them what is and what is not, and what is and what is not expected."
1981 INTERNATIONAL WINTER CONSUMER ELECTRONICS SHOW
THE MOST EXCITING CONSUMER ELECTRONICS SHOW EVER

- SEE over one half million square feet of exhibits, with 750 exhibitors showing the newest products in the industry including: Video Tape/Disc Systems and Software • Television • Audio Compact and Component Systems • Audio Tape Equipment and Software • Electronic Games • Personal Computers • Calculators and Watches • Radios • Auto Audio and CB • Telephones • Accessories.
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- ATTEND the Audio, Video, Personal Electronics and Communications Conferences; Retail Merchandising Workshop and Retail Management Seminars.
- JOIN 50,000 attendees at the Industry's Total Winter Marketplace.

David Hassinger Mixes Again At Sound Factory

LOS ANGELES—David Hassinger, founder of the Sound Factory recording studios here, has returned there in a fully active role.

Hassinger returned to mixing six months ago after a period of semi-retirement and illness. Ownership and management of Sound Factory is now being directed by Dan and Larry Estridge.

Michael Stocker is now chief engineer of the facility and has already undertaken improvements and modifications. Serge Reyes, who has engineered numerous hit products, is also on the engineering staff. Ronnie Maynez has also returned as traffic manager.

Hassinger's recent projects include an S.O.S. LP, Vernon Burch for Casablanca, and a Jack Nitzsche-produced Rick Nelson LP for Capital.

The two rooms boast 24-track and 24/32-track capability with API consoles, 3M and Telefunken multitracks and Big Red monitors. The complex also recently added an EMT 250 echo chamber.

Los Angeles—Davies action. Producers/engineers James Gaiter is working with Wauseon for Epic; Lee Ritenour is producing himself with Dan Munro; engineering for Elektra; Roger and Humberto Galicia is engineering A&M's Peter Allen with David Foster producing.

Ron Reichen producing the Jefferson Starship at the Record Plant. Also there, Brooks Arthur producing Benedetta Peters. Kathy Westmoreland, known for her seven-year singing association with Weslasky, working at Alpha Studios with Walter Stewart producing.


Jackson Browne pitching up a new David Lindsey LP with Greg Ladetor engineering for Elektra/Asylum at Record One.

Ted Gasser producing Norm Saltet for RCA at California Recording Studios.

All Concord Recording Center; Kenny Rogers recording Spanish vocal tracks for his recently released LP "Annie Rogers Greatest Hits." Larry Butler and Lionel Ritchie producing, Reggie Ducker at the board; Holland, Ducker and Holland producing Arrival for 20th Century Fox; Leon Fantina engineering; Ducker finishing for Capitol. Reggie Ducker at the board; and Andre Fischer producing Betty Wright for Epic, Ducker engineering.

Engineer/co-producer Gaius Stengel producing Ralph Benatar finishing overdubs on Genital, recently signed to "Can't Stop the Music Productions."

Hal Davis and Arthur G. Wright doing final mixes on a new Billy Preston LP for Motown at Motown/Hittleman Studios with provisor; work done also at MSP Studios, Russ Tarrana and Gering Paltani handling mixing chores.

Harvey Mason and David Foster producing Lee Rocker for Elektra/Asylum at Monterey Recording Studios, Don Murray at the board. Brian Gardner mastering a new Captain & Tennille LP for Casablanca at Allen Zenta, Roger Young engineering. Also there, Chris Bellman mastering a new Rick James single for Motown, as well as Nervous Fishers and Brooklyn Dreams singles.

Buddy Miles finishing up a double LP, his first in five years, at two L.A. studios: L.A.M. and Village Recorder.

* * *

Kim Turner, co-manager of the Prince, producing the units at the Workshopen Recording Studios, Douganton, N.Y., Jeff Kracke at the board.

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If you were among those who attended or participated in last year's conference, you know this is THE marketplace, where manufacturers and wholesalers find the biggest retailers and promoters...where the top record company executives, managers, artists and producers mix. Whether your company is involved in audio/video software, hardware, related accessories or service, your presence will insure profits.

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WHEN: November 20-23, 1980
WHERE: Sheraton-Universal Hotel, Los Angeles
AGENDA

THURSDAY, NOV. 20

8:30-9:45 am
THE EVOLUTION OF THE RECORD COMPANY VIDEO DEPARTMENT
Moderator: JIM MCCULLAUGH, Billboard Publisher; Panelists: BOB HART, Manager Video Projects, Capitol Records; NANCY LEVISHA-FLOWERS, Director Video Dept., Motown Records

9:45-11 am
PRERECORDED VIDEO SOFTWARE: A MARKETING / DISTRIBUTION RETAILING ANALYSIS
Moderator: JOHN SIPPEL, Marketing Editor, Billboard; Panelists: BUD O'SHEA, Vice President, MCA Discovision; BUD O'SHEA, Vice President, MCA Discovision

SATURDAY, NOV. 22

8:30-9:45 am
THE EVOLUTION OF THE RECORD COMPANY VIDEO DEPARTMENT
Moderator: JIM MCCULLAUGH, Billboard Publisher; Panelists: BOB HART, Manager Video Projects, Capitol Records; NANCY LEVISHA-FLOWERS, Director Video Dept., Motown Records

SUNDAY, NOV. 23

8:30-9:45 am
VIDEO MUSIC: A PROGRAMMING UPDATE
Moderator: SETH WILLenson, V.P. Programs & Business Affairs, RCA SelectaVision Video Discs; Panelists: CARL DeSANTIS, Dir. Business Affairs & Program Development, WCIC Home Video; NED KANDEL, Vice President Programming, CBS Video Enterprises; BUD O'SHEA, Vice President, MCA Discovision

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Mail Completed Form to:
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Please register me for Billboard's 2nd International Video-Music Conference at the Sheraton Universal Hotel, November 20-23, 1980. I am enclosing a check or money order, in the amount of (please check):

□ $195 for Panels, Students and Spouses.
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Registration does not include hotel accommodations or airfare. Registration cancellations may not be refunded. All cancellations must be in writing. Registration cancellations must be made at least 90 days prior to the conference. Register Before October 31 and receive a 15% discount on conference fees.

Billboard's 2nd International Video-Music Conference 1980

Billboard's 2nd International Video-Music Conference.
Mid-East Video
Pirates Annually Net $40-$50 Mil

CANnes—Earnings from videocassette piracy in the Middle East were estimated at $40-$50 million annually, primarily by Robert Funk, American director of ME operations for U.K. duplicator PVS International.

Speaking at a VIDCOM '80 seminar on Third World markets, Funk said pirates were the 'big winners.' The leasing of videocassettes up to two years in advance of local release is common.

Evidence was that Motion Picture Assn. of America is exporting sales of Middle East, 10% only a few years back, were now only around 5%. Piracy had meant the disappearance of many cinemas in the region. State-controlled television in most countries was not a loss, though with all manner of cassettes flowing in, censorship authorities certainly worried.

Funk told delegates the hardware market was 'staggering.' So far this year, 200,000 VCRs have been shipped to the Arab world. Pentac- tion of color is homes would be 11%/year by end 1979. Bastian Kohrzer, Thomson, estimated the picture market would be cast by 1984 the Third World, confusingly designated the Fourth Market, for 27% of the total market world.

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WMET-FM Defends Springsteen Playing

- Continued from page 1

teen LP before its official release. There is no indication where the tapes or copies of the Springsteen album used by the station came from.

Holberg admits that he subsequently received a letter from CBS Records legal department spokesman reminding him that: "The WMET-FM Springsteen play continued before the album's official release date, the label would seek a cease and desist order against the station. This type of letter is common when a label's official promo release date is violated.

In the regular promo copy packages of the Springsteen album received late that week by the station's newsroom, a short letter dated Oct. 9

Award To Leslie

NEW YORK—New York Univ. will honor CBS Video Enterprises president Cy Coleman, at its first Creative Leadership in Music Business award Nov. 5. The award is in recognition of Leslie's assistance in setting up and technology program from Bruce Springsteen. CBS Records Division president stresses the estimated 50 million unit sales amounting to $60 million loss by home taping in the U.S. Lundsvall says the home taping trend "is increasing" and urges stations to help combat this trend.

CBS Records branch in Chicago withdraws advertising support for the Springsteen album from WMEF-FM Thursday (1). Holberg says: Like WNEW-FM in New York, WMET-FM had programmed a five-hour "Springsteen: A to Z" special for Saturday (11), which CBS was banking on. When Holberg got the sudden cancellation, he was able to get the Sony blank tape division as an emergency sponsor. Holberg stresses that Sony never got identification credit for the special and did not utilize commercial messages extolling its products.

Chicago retailers praised the Holberg letter for its forthright attempt to cure the haphazard situation. Both Holberg and in the area unanimously reported a brisk sales of the $15 90 package.

Have the Record Companies Cut You Off Their Mailing Lists?

Our Adult/Contemporary Music Supply Service is the Solution.

You'll get 13 new releases each week. Bonus LP cuts too! Available only to radio stations. Mono or stereo.
**WTTC In Towanda Big In Tiny Market**

*Continued from page 23*

Train." Until recently, this was a four-hour talk and music show heard every Friday at 7 p.m. on WTTC-FM which is licensed to stop broadcasting at 11 p.m.

Because of conflicting schedules, the Barker-hosted show has been shelved for the time being. "We're going to bring it back but probably in a one-hour format," explains Barker, who does morning and afternoon shifts at the small station. He says his work load is the basic reason for the termination of "Night Train" in its previous form. The show has been on the air for nine years.

We have a lot of interviews on tape but what's building as back time," claims Barker, who produces and researches his own shows.

In the last few weeks, he has done interviews with Buddy Rich, Count Basie, Lionel Hampton, Ellis Fitzgerald, Wynton Marsalis, Charles Mingus and others.

Most are conducted in nearby towns where these artists are performing, such as Scranton, Binghamton or Elmira, N.Y.

"I do them in dressing rooms, back stages, wherever," comments Barker, who has a method of overcoming any resistance the artist might have to granting an interview to an unknown station. "I always take an old photo of them and an album, one that has been out a long time. That way, they know I'm interested in a jazz interview—not just another media interview."

So far, Barker says all those who have been interviewed have agreed to do a promo tape for the station. Upcoming interviews are with Billy May and Rav Anthony.

**Distribution Binder: Nessa & Steeplechase**

CHICAGO—Jazz producer Chuck Nessa's Nessa Records label has been brought under the Steeplechase Productions, Inc. umbrella for national distribution. Nessa is a mainstream and avant-garde jazz label.

Independently distributed Steeplechase Productions, with headquarters in Chicago, is the U.S. manufacturing and marketing sub-sidiary of Denmark's Steeplechase jazz label. The new firm is headed by Chuck Nessa.

U.S. distribution of Nessa Records had been handled by Flying Fish Records. The Nessa catalog contains 17 titles.

European marketing of the line reportedly also will be handled by Steeplechase.

Founded 10 months ago, Steeplechase Productions has issued 23 LPs. Prerecorded cassette tapes imported from Denmark are also distributed by the firm.

To keep jazz alive in the late night spot, vacated by "Night Train," Baker and program director/music director and air personality Mike Thomas program such artists as Maynard Ferguson and Bob James along with Barbra Streisand and Billy Joe.

Baker also judiciously programs such AOR artists as Pink Floyd and the blue Oyster Cult. "The easiest thing for me to do would be to program an adult contemporary format but this market calls for a diversified format. Sometimes there is a clash but we try to block program somehow," he says.

In the mornings, from 6 a.m. to 7 a.m. it's country; 7 a.m. to noon, it's adult contemporary, 1 p.m. to 4 p.m. starting with jazz but edges more into soft rock as school is ending while evenings are an adult contemporary/jazz AOR mix.

Air personalities are Baker, Mike Thomas, Joe Middleton and Joel Grayton. The FM is 3,000 watts. The AM is 500 watts.

Aside from some print advertising and bumper stickers, WTTC has not gone in for heavy promotion in its hometown of 6,000 people or any neighboring communities. "We really don't have to do that," states Baker. "We're established. We've been in the market 22 years."

**Jazz Beat**

LOS ANGELES—The Lanny Morgan Quintet was heard live Sunday (12) over KKKGO-FM which will broadcast the second hour of their two-hour concert from the California Music of Science and Industry.

In the performances, from 6 a.m. to 7 a.m. it's country; 7 a.m. to noon, it's adult contemporary, 1 p.m. to 4 p.m. starting with jazz but edges more into soft rock as school is ending while evenings are an adult contemporary/jazz AOR mix.

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**Morgan Broadcasts**

LOS ANGELES—The Lanny Morgan Quintet was heard live Sunday (12) over KKKGO-FM which will broadcast the second hour of their two-hour concert from the California Music of Science and Industry.

Superstar: Lionel Hampton is interviewed by Jack Baker for WTTC-FM.
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The Alliance to Save Energy offers a free publication* that explains what our energy situation is all about.

It spells out how we got into this mess. But more importantly, it tells what you can do to help yourself—and your country—pull out of it.

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But the compelling question is what we Americans can do now to become more energy efficient. Articles on conservation, at home, at work, on the road, will help guide you to ways of saving energy, and saving money.

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NEED A MUSICAL CONSUMER who

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Byron, Henderson & Associates formed by Bruce Henderson and Toby Byton is a management, publishing and creative marketing organization. Firm represents A/artist
Trent: Caucasians, Whites, among others. Address: 225 W. End Ave, New York 10023 (212) 580-
7023.

Beck and Call Co., formed by Becky Meagher to handle custom
backstage catering and production assistance for tours and artist man-
agement. Address: P.O. Box 51017, Jacksonville Beach, Fl., 32250, (904) 246-8766.

DAG Records launched by Denis A. Ganasse as a division of World Sound Recording, Inc. First release is "You, Baby." Address: 20472 Portland, Brooklyn, Nc. 11216, (212) 474-2645.


Linhardt Group, Inc. formed as a joint venture between the Firm and Berlin/Carmen International Artist Management. Jerald Sil-
verhand, who will serve as executive officer, will handle the tv and movie picture packaging for Bean
Junction as well as the management firm's artists, which include Ronnie Docter, Ray Crandall and others. Address: 360 E. 72nd St., New York 10021. (212) 288-8492.

Class Act Enterprises, an artist management group, formed by Elektra artist Patrice Rushen, her co-
producer, Charles James, Sheri R. Eldridge and William Cope III. Address: 1150 S. Laje, Los Angeles, Ca. 90019. (213) 923-7271.

Intrepid Records & Filmsworks formed by president Ronald L. Gil-
son and Successful Union Records, Inc. Address: P.O. Box 8033, Kansas City, Mo. 64209. (816) 924-
3441.

Paradigm Aircrords, Tapes & Videodiscs Inc. formed by the managers of Paradigm Reded Aircrord Aircrords, Stuart Jacob Glass is the president. Address: 110 Gough St. San Francisco 94102, (415) 512-6895.

K H Management founded by Ron Kramer is a division of Beechwood Music and Ambertest Records, and Bruce Kramer, ex-
Serecording president. Address: 2612 S. Sycamore, Los Angeles, Ca. 90065. Initial signings are Maria Mulard, artists Karen Tobin and producer Steven Buckingham. Address: P.O. Box 996, Pacific Pali-
sades, Ca. 90272. (213) 459-6282.

John R. Ronge, CPA whose practice includes entertainment business management, tax planning, corpo-
rate accounting and real estate investment analysis, opens office in L.A. Address: One Century Plaza, 2029 Century Park East, Los Angeles, Ca. 90067. (213) 516-0525.

Gregory McKay expand his busi-

Patrick Williams Salvo & Associ-
ates, a pr firm, launched by jour-
nalist/tv producer Patrick Salvo. Other services include artist counsel-
ing, photo sessions and logo crea-
tion, among others. Address: 602 S. Main St., Chicago, Ill. 60606. (312) 973-6732.

GAP Records launched by Nich-
olas Cowan and George Hoenies. Firm is now in the process of signing new and established acts and ac-


Rockin' Horse Records formed by Steve Rosenfield. First release of this
independent pop label in a debut LP by the TV Babies. Address: 13 E. 17 St., New York 10003. (212) 255-
7674.


Myko Music Publishing (BMI) and Soundtracks, Inc. formed by singer/songwriters Gasper & Dukes. First release is Gasper & Dukes al-

LeCain Records reviewed by Ma-

r

or Bill Smith with a production deal with Joey Welz' Dwarf Productions, and a new single with Wet. "Hey, Baby." Address: P.O. Box 11156, Fl. Worth, Tex. (717) 964-2277.

Earth Base One Publishing Co. formed to distribute "No Cover" LP. Address: Marcus Di Baggio, P.O. Box 774, New York 10274. (212) 625-
1020.

Jive Music Productions started by Lanny Greer as a recording studio and songwriter service. Address: 660 Lantana Road, Lantana, Fl. 33462. (407) 582-2210.

Santa Ana Hosts Warren & Explorer

L.A. -or artist Paul Warren & Explorer appear in a spe-

cial infielde concert at Santa Ana racetrack's upcoming Young Day Stakes.

All persons between the ages of 18 and 24 are to be admitted for a spe-

cial "teen" gate price of 25 cents. Sponsored by KWSF-FM, the last Young Day with artists Sue Saaad & 
The Next, drew 5,000 persons.

Unusual Solar lup

L.A. -A compilation album will be issued in Spanish by American artists. The artists involved are the Whispers, Shalaa-

mar, Carre Lucas, Dynasty, Lakeside, Kool & the Gang. As Mar-

ino Productions producing the Spanish lyrics. RCA distributes the LP worldwide.

Pomerantz Focus

L.A. -Pacific Records is releasing this week that label's de-
but album by David Pomerantz. The singer-songwriter has had his songs produced by Barry Manilow, Phoebe Snow, Bob Denver, Bette Midler, The Fifth Dimension and Cliff Richard, among others.

Coinciding with the release of the "Truth Of Us" LP. Pomerantz is embarking on a cross-country tour.

Warnings Launches 12-inch EPs

Limited to unapproved talent, says John-

son. He notes that the concept applies easily to established artists.

John- 

son says that the concept may not release product for more than two years. The EP will work well as an intermediate marketing tool, says John-

son. He suggests that most of these artists have at least four tunes in the can at times. and there's no prob-

lem packaging them.
By ALAN PENCHANSKY

The albums contain only a black and white listing of contents. Another cost-cutting factor is the high LP quantity per set. Says Ames, “You have to have a huge quantity per unit to make this kind of price possible.”

Ames points out that the boxed-set market is a particularly large part of the European classical business. “There have been many boxes offered this way in Europe, particularly at half price,” she explains.

According to Ames, promotional in-store banners, print advertising materials and a 60-second radio commercial script have been produced.

Ames says one problem she has taken steps to counteract is that dealers are sticking the sets above list price, or offering no discounts. “I have slapped stickers on these things putting in big type what the suggested list is so that they have to be marked down,” Ames explains. “The dealers simply are not used to dealing with LP at a budget price.”

Featuring in the Dvorak symphonies edition is the Berlin Philharmonic under Czech conductor Rafael Kubelik. Karl Bohm directs the Schubert symphonies with the Berlin Philharmonic.

Bach selections offered by the Munich Bach Orchestra under Karl Richter include the complete “Brandenburg Concertos,” orchestral suites and harpsichord concertos.

Wilhelm Kempff, who is celebrating his 85th birthday Nov. 25, is on the pianist in the Schubert sonata survey.

According to Ames, the next Bargain Box release will include Karajan’s 1961-62 Beethoven Symphonies recording. Ames says reaction to the first release is being studied to determine future release plans.

The disk anthologies, called “Bar- gain Boxes,” will carry a $4.98 per LP list price, lowest cost ever offered on imported DG product.

Four Bargain Boxes are being released this month, including the complete Dvorak Symphonies (nine records), the complete Schubert Symphonies (five records), major Bach orchestral works (three records), and major piano sonatas of Schubert (nine records).

DG’s U.S. vice president Allison Ames says DG product at $4.98 list was available last in 1980 when full-price albums were being imported by MGM.

U.S. production of the album packaging and elimination of fancy color inserts helps make the pricing possible today, explains Ames.

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Chicago — Deutsche Gramo- phon is breaking into the super dis- count merchant field with a new series of budget-priced multiple record sets.

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Billboard's Retailer Shopping Guide

CONTAINING:
Record Label Product Campaigns
Retailer Gift Season Plans
Five Year Hot Catalog Chart
NARM's Gift of Music Strategy
Special Tear-Out Reminder Order Form

SALESMAN'S ORDER
Customer Number: [ ] [ ] [ ]
Customer Name: [ ] [ ] [ ]
Customer Area: [ ] [ ] [ ]
A STANDARD order is Sales Program 60, and NOT a New Release. Is this a [ ] [ ] [ ]
FILL IN [ ] [ ] [ ]

SELECTION [ ] GROSSES ORDERED

Order Number assigned by computer:
[ ] [ ] [ ] [ ]

Date: [ ] [ ] [ ]
Total Units Ordered: [ ] [ ] [ ]

Sales Order written by: [ ] [ ] [ ]
Enter messages you want to appear on packing ticket: [ ] [ ] [ ]

Keyed at CRT by: [ ] [ ] [ ]
The Great Get Better
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We have a straightforward dedication to quality music and sound reproduction. It grew out of our stereo retailing background when we started providing hifi retailers with demo records in 1974. Our commitment has brought us to a position of leadership in the audiophile record industry with a roster of artists that reads like a Who's-Who of modern recording. Our catalog of jazz, popular and rock titles is produced using Direct-to-Disc, Digital and Half-Speed Mastering techniques that reflect our innovation and attention to detail at every stage of production.

The great do get better on Nautilus Superdiscs with extended dynamic range and wider frequency response that add up to startling clarity and maximum fidelity.

Our dedication to quality gives us the edge.

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Label Super-Product Campaigns Target Holiday Giving

When Dionne Warwick appeared on a recent segment of Johnny Carson’s “Tonight Show,” her opening remarks centered on the “Gift of Music.” That was no accident.

Warwick’s glowing testimonial to the gift value of records is one example of the way the labels and NARM are working together to promote the “Gift of Music” to the consumer during this fall and Christmas season.

Warwick, who is also cutting some radio spots for the campaign, was approached by the association and Arista, her label, and asked to mention the subject on the show. Carson was even primed with the appropriate questions to ask.

“It was terrific,” says Rick Dobbis, senior vice president of artist development for Arista. “That was probably the best exposure of the gift theme has gotten because there was an artist reaching out to millions of people over television. It was quite nice.”

Although Warwick’s statement marks an exception rather than the rule in terms of artist involvement with selling the “Gift of Music” idea, more and more labels are considering it as an added publicity conduit.

“My attitude is that more artists can get in on this, but it has to be up to them,” agrees Alan Perper, director of advertising for WEA. “Artists used to never want to get involved in selling. It was a terrible word. But more are seeing the reality of the world and realizing the competition for leisure time dollars as I suspect you’re going to see more artists getting involved. Look at Stevie Wonder with TDK and Deborah Harry of Blondie with Murjani. If an artist can convey a message and still maintain class and artistic quality, I don’t see any problem.”

Selling music as a gift item is not a revolutionary notion, especially around Christmas. The season is an obvious time of giving and labels and retailers alike have frequently tuned into the consumer’s predisposition.

“We were the first to do the concept,” claims Dennis White, Capitol’s vice president of marketing. “We had a big campaign called ‘give the gift of music’ back in 1967. Everyone since has done themes around the idea and actually the industry has been coining the NARM campaign for years, but only as individuals. What NARM is trying to say to the retailers is to do gift giving themes all the time. They should rely on manufacturers to give them product but take it upon themselves to do their own campaigns with the label participating.”

Rick Forrest is an L.A.-based freelance writer and a frequent contributor to Billboard.

Label participation, for the most part, has consisted of ad dollars for retail campaigns locally and using NARM’s “Gift of Music” slogan and logo on industry print, radio and TV ads, all of which add up to the tidy sum of $100 million a year.

Of course this participation has increased with the encroaching yuletide season. More labels are emphasizing the NARM idea in more aspects of their marketing plans. But the main concern is still specific product and that’s where the bulk of the promotion is geared.

A&M, for example is targeting its energies toward a live double pocket Supertramp live LP and single LPs from the Police and Joe Jackson. Motown is releasing the Temptations’ “Give Love At Christmas” as well as LPs by Jermaine Jackson and Steve Wonder. RCA is scheduling albums from David Bowie, Lakeside, Evelyn “Champagne” King, John Denver, Maxine Nightingale and Shalamar. Casablanca is putting out records by Lipton Inc., Nick Gilder, Captain & Tennille and Caroo. Atlantic expects product from Abba, Foreigner, Blues Brothers, Mass Production and Trammps. The Polygram East group is looking to such black product as Peaches & Herb, Gina Gaynor, Isaac Hayes, Millie Jackson and Ray, Goodman & Brown. Arista’s top projects center on Barry Manilow and an Aretha Franklin debut. MCA is pegging releases for Spyro Gyra, Jimmy Buffet, Rufus and Rupert Holmes.

(Continued on page RSG-4)
Label Super-Product

- Continued from page RSG-3

The Warner Bros. list of fall and Christmas LPs is particularly dazzling this year, with new Stephen Bishop, Van Morrison, Doobie Brothers, Utopia, Robert Palmer, Leo Sayer, Pat Metheny, Prince, Shaun Cassidy, Dire Straits, Donna Summer, Neil Young, Talking Heads, George Benson, Genesis, Gordon, Keith Jarrett, an Emmylou Harris Christmas LP ("Light Of The Stable"); Thin Lizzy, Van Halen, Carly Simon, Paul Simon and John Lennon.

In merchandising this array of artists, Warner's has taken a slightly different approach in integrating the NARM slogan along with the regular artist merchandising materials. "Nobody sees a three-inch logo in the corner of a poster," asserts A. Milgrim, co-director of Warner's merchandising department. "It's a well-known fact that people are looking at the name of the group and some visual image of them.

So Warner's in connection with WEA made up one foot square boxes with pictures of the artists. They just sit and store.

"These can be tied into any store and with whatever artists we have that sell in that store. It's not tied to any Christmas theme because we want to use it year round. The idea is to get away from holiday connotations. That's part of the problem: consumers are just geared to giving records for Christmas. And by giving retailers these Gift of Music boxes, we can help our artist posters and point of purchase materials, have it up to them to use their creativity to tailor it to their needs."

Some labels are more closely tied in specific products and/or lines of product to the "Gift theme."

RCA, for instance, is looking to promote its eight LP "Elvis Aaron Presley" set as the perfect gift. The problem is that the 250,000 copies, which retail at $69.95, is selling so fast it may not last till December.

Aside from promoting new releases from Barbra Streisand, Elvis Costello, Kenny Loggins, Earth, Wind & Fire, Bruce Springsteen and Cheap Trick, CBS is planning an all-out assault in support of its half-speed master recordings and digital releases, tagging their high price and superb audio quality as prime gift incentives.

"All the plans are still in the design stages," says Giselle Minoli, CBS director of merchandising. "But what we plan to do is use the NARM logo, the bow with the musical note, but we're going to be changing the phrasing of the slogan so instead of saying "Gift of Music" on it, we can say 'gives the gift of audiophile recordings on Master Sound Records and Tapes.'"

Elektra, in addition to marketing new release from Joni Mitchell, Jerry Lee Lewis, Charlie Rich, Johnny Lee and a "Flash Gordon" soundtrack written and performed by Queen, is embarking on an ambitious gift giving campaign linked to a series of new "best of" and live albums.

"This is going to be our major thrust in the gift giving area," states Elektra's Vic Farac, vice president/director of marketing. "We think greatest hits and live albums make one of the best kinds of gifts. For a person who likes a group, what better offering? We're going to be releasing a Doors greatest hits, newly remixed by Doors members, a greatest hits volume two from Linda Ronstadt, Queen's hits and a double pocket live album from the Eagles."

Running from Thanksgiving to Christmas, the Elektra campaign will include massive merchandising, banners, a possible TV and a retail contest.

K-tel, Word and Disneyland/Vista Records are three companies which view their entire line of product as especially geared to the NARM theme and are subsequently planning some very special promotions to tie into the concept.


The company is stringing its tv and radio ads over the August/September period for three of the new releases and from October to December for the remaining seven. Well known for its box album campaigns, K-tel will feature the "Gift of Music" theme in the script as well as visually with an animated "Gift of Music" logo which the company developed with NARM. The animated video segment is available in varying lengths for labels to use for both use by K-tel, which is putting with $3-$5 million into 125 markets and 500 spots, represents a critical factor in tv exposure for the NARM program.

"The whole 'Gift of Music' thing was ideal for us," says David Catlin, vice president and general manager for K-tel U.S. operations. "That's why we're using it so actively. The idea of the campaign was to go to people who aren't normally in the habit of buying records and that category fits our consumer.

"We've done a lot of market research defining who our consumer is and basically it is either the 10 to 16 year-old who is not yet into buying albums or the older person who likes music but doesn't buy LPs very often. For the younger consumer, this is an introduction into music. He or she is mainly interested in the hit songs and later they will develop an interest in the artist on the album."

Catlin adds that K-tel will also have gift giving themes in the point-of-purchase materials for the 25,000-30,000 retail outlets that carry its product and proudly notes that in many of the non-musical stores, the K-tel "Gift of Music" tag will be the only introduction to the concept those stores have.

Word, the largest distributor of religious music, is testing into gift giving through a special kit it is sending to its select 700 retailers. In it will be a "Gift of Music" product, mobile radio spots incorporating the NARM idea, newspaper slicks and four sampler, instore albums, each representing one of four categories of religious vinyl: contemporary, praise, Christmas and black.

"If you are shopping around for gifts today, be sure to visit our record department," the narrator will say in between songs on the Christmas instore LP. "Remember records and tapes always make great gifts, especially during the holiday season."

"You know, some people wait for a special occasion to give a gift," the narrator will note on the black gospel sampler. "But when you think about it, everybody is really an opportuity to give someone a gift. And because music really is an extension of our personality, it's a natural way to express your special message."

"We've never done anything as concentrated as this," says Stan Jantz, Word's director of marketing. "But we really got enthused at the NARM convention and we plan to continue it for the future."

"It's something we're interested in for us it's very viable. In gospel you're always talking about giving anyway and it seems people like things to give that mean something to them and that's what we have."

Children's records are a natural offering during the holidays and Disneyland/Vista Records, the oldest and largest children's label, is hooking into the gift giving theme in a big way.

The label has put together two different 45-inch high corru-gated cardboard floor displays and entitled them the "Disney Gift Centers." Available to any retail outlet, one display holds Disney's premier line of albums, the other a series of choice seven-inch story and song disks.

"Most of our customers are taking both stands because it gives them a full line of our bestselling product," says Bob Pavlacka, national sales manager for Disney records. "We are looking to have them in about 10,000 locations.

Christmas is as fortu-ous a season for the movie industry as it is for its record business. So add to that the music indus-try's recent love affair with the movies and it's only natural that this should be a time when a lot of soundtracks will be released and heavily promoted as gifts.

Elektra, along with "Flash Gordon," will promote its already released "Urban Cowboy" LP. RCA is putting out the sound-track for Dolly Parton's "Nine To Five." Capitol's offering is the Neil Diamond soundtrack to the "Just Singing." Atlantic is promoting the soundtrack to Betle Midler's concert film, "Div-ine Madness."

And RSO is centering its Christmas lineup around a slew of old and new soundtracks including the recently released "Times Square" LP featuring numerous new wave artists, "The Empire Strikes Back," "Fame," a soundtrack from the tv film "Shogun," and such platinum oldies as "Grease" and "Saturday Night Fever."

The "Popeye" soundtrack is the first release for former Casablanca chief Neil Bogart's new label, the Boardwalk Entertain-ment Co. The acting and singing in the movie and soundtrack is by "Mork and Mindy" star Robin Williams and actress Shelly Duvall and the music composition by Harry Wils-son. Promotion will be heavy and decidedly gift oriented.

Despite all the recent flurry of label activity in the "Gift of Music" campaign, Bogart is rather disappointipated with the re- sponse of his fellow industryists.

"My daughter was with me at NARM when they an-nounced the 'Gift of Music' program," muses Bogart, "and recently she asked me, 'What happened to that wonderful ad campaign the record business was going to do?' I said, 'Well, most companies think they're doing it. They now have a little logo they put on their albums and in some ads.' She said, 'Yes, Dad, but what happened to the advertising to tell people what a great deal records are?' My answer, 'They haven't done it.'"

"If there was ever a time not to do the "Gift of Music" it's Christmas. People automatically buy records for presents and you're not going to educate people who are not into it with a two-month campaign. We should have started months and months ago when we really needed to."

"It would be great if this Christmas signaled the start of 12 months of heavy campaigning. It would be wonderful if we were doing that we could really motivate people and create new holidays like the flower industry did with secretaries. But it's important that we be honest with ourselves in realizing we let a marvelous opportunity go by in '79 and '80. Now that we're going into '81 and we all feel more optimistic about the future, it's important that we look at the past and realize it's time now to go ahead and really maximize the potential of our industry and this marvelous campaign. That's what I feel."

www.americanradiohistory.com
Rory Gallagher live is Rory Gallagher at his best. Dynamic, exciting, a premier talent, Gallagher is legendary for his searing blues guitar. Well it's all here on "Stage Struck:"

His best, hardest rocking songs. The wildly enthusiastic crowds. The excitement that only a live concert can generate. But most important, here is an incredible performer playing with the kind of non-stop bravado that should make this album a collector's item for every Gallagher fan.

Chrysalis
Recorded and mixed
This album CHR1280
Produced by Rory Gallagher

www.americanradiohistory.com
By CARY DARLING

Imagine a scene where a 40-year-old woman, alone on a night she is giving a small celebration for herself on her newfound job, sits comforting herself with the umpteenth return of some dull situation comedy. The rambling, split-level house seems more empty than usual since her husband called. He said something about a frazzled boss who absolutely has to have those reports by tomorrow morning.

The college age son, who should have arrived that afternoon, has not even had the courtesy to call. Some celebration, she smiles to herself.

Amidst the electronic chatter of the television, a slight clink at the door signals the arrival of one of her charges. Sheepishly, with his right arm behind his back, her husband enters and confronts her. Before she can launch into a tirade, he pulls out his right arm and hands her a gift. She had been expecting flowers or candy but this is different.

The wind is let out of her sails as she ponders the 12-inch by 12-inch package. Nicely wrapped, it appears to be a record album. She isn't sure, though, as she has never received such a gift before.

In comes her son who is holding a similar package. "What is this? A conspiracy?" she jokes. Her husband's gift is the Kenny Rogers album which contains the song they fell in love with on their second honeymoon. Her son's package is an oldies compilation of 1950s hits. Just a quick glance down the song titles causes memories of that first kiss, sock hops and a revved up '57 Chevys to come flooding back.

They listen to music the rest of the night and she decides to give a record album to her best friend on her birthday next week.

The above scenario may seem more like the fevered fantasy of some overworked record retailer but, if the NARM "Gift Of Music" Campaign succeeds, it could translate into reality in homes across the country. It doesn't matter if the artist involved is Kenny Rogers, Ella Fitzgerald, Parliament or X--there is an untapped market out there of consumers who will give records or prerecorded tapes as gifts.

The idea of giving records and tapes as gifts is not a new one," says Pat Gorlick, director of special projects for NARM and overseer of the "Gift Of Music" campaign. "Individual manufacturers and merchandisers have used them during Christmas especially. The use of the current campaign had its beginnings in a 1977 Warner Communications study, released in 1979. Based on these findings, we felt we had to reposition our product as a gift item."

It was found that gift giving of records and tapes accounted for 12% of sales but that this segment of the market could be broadened significantly. According to NARM's own initial consumer research surveys, 42% of the American public feel giving prerecorded music as a gift is a good idea.

NARM wanted to initiate a campaign to install the gift giving message in retailers and consumers without incurring the $6 million to $11 million cost of a national campaign. Through the technique of "piggybacking" on record company ads, costs are being kept down to the $250,000 needed for a four city market test and additional funds used for putting an independent public relations firm on retainer.

The slogan "Give The Gift Of Music" is accompanied by a gift-box shaped emblem which lends a visual flair. This design and slogan are to be used in all print ads and the slogan utilized on radio and tv advertising.

Before implementing the campaign though, in addition to the Warner Communications study, NARM conducted five focus group sessions with 18 to 34 year olds who had purchased at least three records or prerecorded tapes in the last year. "We talked with them about music," continues Gorlick.

"Eventually, the conversation led to talk of giving gifts. We approached them about giving records and tapes as gifts and they felt very strongly that this was something that was a part of their lives. The feeling is that music is a part of the celebration of life and it is a good way to express love to someone by giving them music."

(Continued on page RSG-17)
DIANA ROSS & THE SUPREMES
MARVIN GAYE & TAMMI TERRELL
EDWIN STARR
FRANKIE VALLI & THE FOUR SEASONS
JR. WALKER & THE ALLSTARS
ISLEY BROTHERS
MICHAEL JACKSON
JIMMY & DAVID RUFFIN
THE SPINNERS
THE ORIGINALS
MARTHA REEVES & THE VANDELLAS
THE JACKSON 5
GLADYS KNIGHT & THE PIPS
THE FOUR TOPS
MARVIN GAYE
ISLEY BROTHERS
FRANKIE VALLI & THE FOUR SEASONS
MARTHA REEVES & THE VANDELLAS
THE ORIGINALS
THE JORDAN 5
THE SPINNERS
DIANA ROSS & THE SUPREMES
MARVIN GAYE
THE JACKSON 5
MICHAEL JACKSON
THE FOUR TOPS

ON MOTOWN RECORDS & TAPES

www.americanradiohistory.com
**The Specials**

"More Specials" means more fun. And if that's what you're looking for, you've found the right group. The Specials add to their past ska performance a multi-flavored musical touch on their second album. "More Specials" is a unique blend of ska, pop and rock that should have instant appeal to the group's strong following. Produced by Jerry Dammers and Dave Jordan.

**The Babys**

A lot has happened to The Babys in the last five years. A string of hit singles that have become standards. An incredibly successful international tour. Now, on their fifth album, "On The Edge," they've achieved a tight, rocking sound that quickly proves why they're selling out concerts all around America. The Babys are a rock 'n' roll band that's here to stay. Produced by Keith Olsen.

**Blondie**


**Michael Schenker**

Michael Schenker embodies the explosive sound of album rock radio today. As former lead guitarist for UFO and one of the group's favored writers, Schenker's debut album is packed with hot riveting rock 'n' roll and has already proven itself a winner at the retail level. This high voltage album will get an extra jolt of support when Schenker begins touring in late October and brings his fiery brand of music back to the states. Produced by Roger Glover.

**Ultravox**

Ultravox is modern music at its most accessible and creative level and the group is attracting new fans everywhere on their current tour. Their music has become a staple at the new dance clubs and their debut album on Chrysalis, "Vienna," provides an equally provocative introduction. It reverberates with powerful electronic rock 'n' roll. Produced by Ultravox and Conny Plank.
IMAGES

Jethro Tull CHE 1301
Attention: Red Alert. Ian Anderson is back with a brand new album and a few new faces to remind everyone why Jethro Tull is one of the most popular and respected groups of the past decade. The sound on "A" is exciting, intense and pure Tull. And now Tull has launched a nationwide tour that's guaranteed to bring everyone to attention. You've been alerted. Produced by Ian Anderson and Robin Black.

Pat Benatar CHE 1275
With one of the nation's fastest selling albums, "Crimes Of Passion," showcasing her multi-octave, classically trained voice, Pat Benatar is unquestionably the most successful of all the female performers who recently emerged to challenge rock'n'roll's male dominated ranks. Pat Benatar is a star. Produced by Keith Olsen.

Huey Lewis and the News CHR 1292
People in the know...know. Huey Lewis and the News can tackle audiences anywhere and reduce them all to fans within minutes. They have that much impact. An extraordinarily visual band that demands attention with their high energy rock'n'roll, their debut album on Chrysalis combined with their current tour with The Doobie Brothers is bound to bring lots of attention to a band that really deserves it. Produced by Bill Schnee.

Rory Gallagher CHR 1280
Rory Gallagher live is Rory Gallagher at his best. Dynamic, exciting, a premier talent, Gallagher is legendary for his searing blues guitar. Well it's all here on "Stage Struck". His best, hardest rocking songs, the wildly enthusiastic crowds. The excitement that only a live concert can generate. But most important, here is an incredible performer playing with the kind of non-stop bravado that should make this album a collector's item for every Gallagher fan. Produced by Rory Gallagher.

Stiff Little Fingers CHR 1300
This album captures live the intense, dynamic and raw sound of four gutsy young men from Belfast, Ireland. The emotions are strong and the rock reaches a fever pitch on such favorites as "Alternative Ulster" and "Suspect Device." HANX! leaves other live albums for dead! Produced by Doug Bennett.
By RON TEPPER

"You can't hype a stiff," was the theory that one astute merchandising manager of a major label offered years ago, and that saying is more true today than ever before.

Thus, when NARM penned its "Gift Of Music" campaign nearly six months ago, there were many in the industry—retailers as well as manufacturers—who just looked upon it as an attempt to shoot some adrenaline into a stiff business.

It's no secret, of course, that NARM was aiming to do exactly that and the slogan itself may not have sold anything but the "Gift Of Music" has definitely had an impact on the industry. The most notable impact is in making retailers more aware that records are a viable gift item.

"For years," says Jim Bonk of Stark Records (103 stores), "the florist and candy shops have pumped the idea into consumers' minds that roses and sweets were the way to go for gifts. During that time the record industry has had an ideal gift item only we never told anyone about it. It was something everyone in the industry was aware of but we neglected to push the concept at the retail level. The "Gift Of Music" made us all more aware of that."

Although the campaign was slow getting started, most retailers have now jumped on the "Gift Of Music" bandwagon and are touting promotions to the theme.

Stark is a good example. Although the outlets have been stressing that exact theme for the past three years, the NARM emphasis has caused them to rethink the approach and add a few more sales and promotion wrinkles to it.

For example, aside from using the logo on all advertising, they've put it on bags, gift certificates and have stressed it in the stores' special classical club mailing. Stark is also in the process of developing a large, vinylform "Gift Of Music" sign that will go in each of its outlets.

Additionally, the chain is supplying dealers with 5,000 "Gift Of Music" plastic, pocket calendars. Each calendar contains a day before each holiday is circled in red. If consumers come in and buy something on those particular days, they get 10% off.

"We're using it wherever possible," says Bonk. "And in some cases—where we have three to five stores in a market—we're even utilizing the theme on television. As we go along we pick up more ways of marketing it but the real value in the slogan I believe, is in making us all realize how neglectful we've been of pushing a great gift item."

George Hill of Budget (Denver) is equally as enthused about the slogan and its effects as Bonk. The "Gift Of Music" is part of a gift certificate in each of Budget's stores (15 states). There's also a 20x24 foot laminated, mounted blown-up of the theme in each facility. ("The surprising thing," says Hill, "is that although we supplied each of our stores with the mounted blow-up, we keep getting reorders for them. Either they're selling them or . . .")

Additionally, Budget has supplied black and silver, 2x2 inch labels with the slogan to stores for placement on divider cards. Hill agrees that the industry has been missing an additional sales avenue and that the emphasis has done one thing: "It has awakened many in the industry. All you have to do is look at some of the fast food companies like McDonald's. Just look at the gift certificates they push for holidays. You can see the potential we've been missing when you study its marketing approach."

Musicland (500 stores) has started to incorporate the slogan into its television and print ads. Although the theme was launched nearly half a year ago, the chain is just now beginning its campaign. The same is true for Record Bar (104 outlets) which is placing the slogan on divider cards and other in-store signage.

Why the lag time? There was no definitive answer, however, interest in the slogan began to rise along with sales. Despite (Continued on page R5-G-16)
After 50 Million Records, The Legend Continues.

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"ENCORE"

Featuring The Hit Single "HE."
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Malvern Dist. Boston, Massachusetts (617) 423-3260 G. M. — Stan Goodman
Progress Record Dist. Buffalo (716) 835-3745 P. & S. — Jim McGowen

West
Pickwick International — Dallas (807) 361-4281 G. M. — Dan Gillespie
Pickwick International — Houston, Texas (713) 780-7650 S. — Don Gersbachter
Pan Am Distributor Denver, Colorado (303) 629-1960 P. — Carolyn Ratts
Alta Distributor Phoenix, Arizona 85017 (602) 269-1411 Dist. Mgr. — Fred Rivers
Pickwick International — Los Angeles, Calif. (213) 875-2960 G. M. — Bill Shaler.

MIDWEST
Progress Record Dist. Chicago, Illinois (312) 593-5955 G. M. — Harold Davis
Progress Record Dist. St. Louis, Missouri 63105 (314) 727-3386 George Garovese
Progress Record Dist. Cleveland (216) 494-7880 G. M. — Brent Marco
Progress Record Dist. — Sales, Cincinnati, Ohio (513) 771-4199 G. M. — Dale Puceet
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Universal Record Dist. Philadelphia, Penn. 19193 (215) 225-3331 G. M. — Len Rakliff
Pickwick International, Ft. Opa Locka, Fla. 33054 (305) 683-7690 G. M. — Bob Wilder
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Memphis Office (901) 454-1266 Schwartz Brothers, Bal./ Wash. / Virginia (301) 459-9800 Jerry Jacobs, Tom Adams

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WEST
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Alta Distributor Phoenix, Arizona 85017 (602) 269-1411 Dist. Mgr. — Fred Rivers
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TWO RECORDS FILLED WITH NEW BRUCE.

THE BIGGEST IS STILL THE BEST, AS THEIR NEW ALBUM PROVES.

Kenny Loggins. He's better than alright, recorded live on this two-record set.

DEVAUD CARLOS SANTANA

THE Swing Of DELIGHT

MANHATTANS

GREATEST HITS

EARTH, WIND & FIRE. The biggest is still the best, as their new album proves.

MANHATTANS. Everyone loved "Shining Star," and here's lots more of the Manhattan's very best.

BOZ SCAGGS. This musically great greatest hits album makes a very tasty gift.

BOZ SCAGGS. This musically great greatest hits album makes a very tasty gift.

Kenny Loggins. He's better than alright, recorded live on this two-record set.

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BOZ SCAGGS. This musically great greatest hits album makes a very tasty gift.

Kenny Loggins. He's better than alright, recorded live on this two-record set.
EDDIE MONEY. This year when people say, "Money, that's what I want," this is what they mean. FC 35514

JUNIE. From The Ohio Players to P-Funk to his solo album, visionary funk from June. JC 35885

ROCKPILE. No more solo albums from Nick Lowe, Dave Edmunds, Billy Brumm and Terry Williams. Rockpile is here. JC 35885

THE ROMEOS. For those who keep up...new rock and roll with a classic sound. JC 35887

THE ROMEOS. For those who burn...a new major-league rock star emerges full blown. JC 35879

ELVIS COSTELLO. He continues to lead where others follow. A collector's dream come true. JC 35879

BILLY JOEL. There must be someone who doesn't own it...it's still selling! Quadruple platinum. JC 35384

CHICAGO: The most identifiable and welcome group in America, makes a perfect gift. JC 35387

BILLY BURNETTE. A new major-league rock star emerges full blown.
Michael Schenker embodies the explosive sound of album rock radio today. As former lead guitarist for UFO and one of the group’s favored writers, Schenker’s debut album is packed with hot riveting rock ‘n’ roll and has already proven itself a winner at the retail level.

This high voltage album will get an extra jolt of support when Schenker begins touring in October and brings his fiery brand of music back to the states.
SUNCOAST RECORDS
Super Analog Series
See Article, Sept. 20th issue Billboard, pg. 32

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Claver, Nov.-Aug., 1980

THE GLORY OF THE ORGAN—#803
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Retailers Rev Up
(Continued on page RSG-19)

the moans heard, retailers are unanimous in their feelings that sales are not only up but that this Christmas will be a bonanza.
"It started back in July," says Record Bar's Barry Bergman, "and every week it has been getting better. In fact, our sales are the best since 1978. We think Christmas will be dynamic." That assessment is shared by Hill who pinpoints part of the sales rise to the willingness of some labels to drop the price to $5.98 on a number of albums that have been priced at $8.98.
"It's the old story of supply and demand. Additionally, I don't think labels gave enough thought to what an $8.98 price would mean to consumers. Was there test marketing? Was there consideration of what the consumer's mental attitude was like? Unquestionably, the lower price has done it. The majors finally decided that it was better to sell an LP at $5.98 than to hold it at $8.98 and wind up not selling the album for anything more than 45c in scrap. It was a wise move."

Although Budget feels that the $5.98 price will have a significant impact on Christmas sales, Hill says the company is not counting completely on it. "We're looking at new areas in which to expand our sales this Christmas. For example, we're going to push audiofile and direct-to-disk as a good profit item. Sure, much of it is priced higher—$16.98—but we think these areas have been ignored and we can sell a lot of it. We're bringing our people together before Christmas for a seminar on the product and how to sell it."

Budget has also done some soul-searching in other areas. Many of its stores—which stocked controversial types of smoking paraphernalia—have removed the goods and replaced the line with cards, books and items that won't generate consumer wrath.
"I think we lost a segment of the market because of some of the additional things our stores carried. People may have shied away from us because of it. With the removal of the paraphernalia, I expect those people will be coming back and buying records again."

Lower prices and a new emphasis have made Hill extremely enthusiastic about the coming season and those feelings are shared by Bonk.
"This was a good summer and I think it will carry over into Christmas. I'm not sure that people are aware of records as gift items until they enter the store, but we see an excellent gift-giving season coming with the sale of videotape and related software product. Naturally, we're excited about some of the new releases, but our dealers are also looking at video software and an average sale of $50-$80."

Bergman is specific about the LPs that will mean a great deal this season. He's seen great interest in such new LPs as Bruce Springsteen's and, "I think the Donna Summer album will be a monster. Right now, we're still moving a lot of 'Urban Cowboy,' 'Honeysuckle Rose' and 'Queen.' Those will carry over and remain big for the season."

That positive attitude is obviously a reflection of increased sales and a significant consumer turnaround. For nearly a year, consumers were laying back and not buying. Recent attitude surveys, however, show the buyer has regained his confidence and that is certainly reflected at the retail level.

Interestingly, the amount of time it took for the NARM slogan to catch, is reflected at the retail clerk level. Companies are just now beginning to push the slogan and many clerks are hearing about it for the first time.

For example, a random call to clerks at several chains revealed that nearly 30% of all those working at the stores and dealing with the public had "not yet heard of the 'Gift Of Music.'" Of the group that was familiar with it, nearly half had read about it in the trades and the other half was familiar with it because of some "push from a major label."

That means is that many chains have not yet stressed the theme. The Whereshouse and Music + stores surveyed, for example, were not aware of it and gift certificates in both chains did not refer to the slogan. Random surveys are, of course, not 100% accurate, however, the calls do show one thing—no matter how high the enthusiasm is from NARM, labels and artists, the gift of music still has not obtained a full head of steam. And, until that enthusiasm is completely translated to the people who really count—the clerks at all those stores—the full impact and sales potential of the 'Gift Of Music' will not be realized. The outlook for the upcoming holiday buying season, however, is very optimistic.

Credits
Editor, Earl Paige, Assistant Editor, Susan Peterson, Art, Richard Iklanda.

SUNCOAST RECORDS
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The product listed below is an index of advertised releases in this special issue. Product is listed by distributor, artist, title, label and number.

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### NAUTILUS RECORDINGS

Order complete Nautilus catalog

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### TAPESTRY RECORDS

Bobby Vinton, "Encore," TRS-1000 (also cassete)
Gala Awards: At left, surprise guest Burt Reynolds livens up the 14th annual CMA Awards Show when RCA's Jerry Reed invited him to present the female vocalist of the year honors. Next, Connie B. Gay becomes the first broadcaster to be inducted into the CMA Hall of Fame in the newly-created category of active or inactive non-performers. Gay was a founding father of the CMA. At right, the Charlie Daniels Band accepts its award as instrumental group of the year as the Statler Brothers look on.

Robert J. Burton
BMI Award To
‘Suspensions’ Song

By GERRY WOOD

NASHVILLE—The song “Suspensions” won top awards at the Broadcast Music Inc. awards ceremonies here.

Writers David Malloy, Randy McCormick, Eddie Rabbitt (also the artist) and even Stevens joined with publishers Brarrison Music and Debeave Music in winning the 11th annual Robert J. Burton Award for the most performed BMI country song of the year.

Honoring the late BMI president, the award is an etched glass plaque mounted on a brass pedestal. It was presented at the annual BMI Awards ceremony held Tuesday (Oct. 14) that saw 122 writers and 72 publishers receive citations of achievement in country music pop-ularity from April 1, 1979 to March 31, 1980.

BMI president Edward M. Cramer and Frances Preston, vice president of BMI’s Nashville office, presented the coveted awards to the most successful writers and publishers of the performing rights organization.

The top country music writer win-ners (with three songs each) were Merle Haggard, Kye Fleming, Dennis Morgan, Sonny Throckmorton and Bob McDill.

Winning two awards each were Joe Allen, Charlie Daniels, Stephen Dorff, Bobby Braddock, David Malloy, Barry Mann, Chuck Howard, Even Stevens, Carole Bayer Sager, Harold Reid, Eddie Rabbitt, Don Reid, Curly Putman and Steve Pippin.

Leading the publishing compa-nies was Tree International, rack-ing up 11 awards, followed by House of Gold and P-Gem with six each, and, with four each, the Welk Music Group and Screen Gems-EMI.

Garneting three publisher awards were Acuff-Rose Publications, Shady Tree Music, Peso Music and Unichappell Music.


Cross Keys And
Morrison Pace
ASCAP Winners

By KIP KIRBY

NASHVILLE—Cross Keys Publishing and Bob Morrison were the top winners at the gala 18th annual ASCAP country music awards banquet, held for the first time this year at the Maxwell House Hotel.

With an invitation-only crowd of more than 700 industry guests look-ing on, Cross Keys received its pub-lisher of the year accolade for com-piling a total of 13 No. 1 country singles in the past 12 months. It was the first such honor for the Tree company.

Bob Morrison chalked up his sec-ond country songwriter of the year victory, earning his award for penning seven No. 1s this year, in-cluding “Lookin’ For Love,” “You Decorated My Life” and “Love The Way You Live.” A total of 113 ASCAP songs were honor-od in the black tie presentation ceremonies hosted by the society’s new president, Hal David, and by Constance Barrie, recently named Southern regional executive director for ASCAP. John Sturdivant, direc-tor of membership and public rela-tions, served as announcer for the awards program.

The festivities were marked by several milestones, including the presence of a 26-piece live orchestra led by Bill Walker. The ensemble, similar on a large stage against a backdrop of var-ied fuga background, performed a rous-ing opening fanfare entitled “Country Gold” and played medleys of the award-winning songs, including ASCAP’s No. 4. country chart songs from the past year.

The live brass and string section added flair and dynamics to the show, replacing the audiovisual multi-media presentation used by ASCAP in recent years.

There were numerous multiple award songwriter honors by plaques at the banquet. These in-cluded Don Cook, Bill Cham, Billy Joe Walker, Burt Bacharach, Carole Bayer Sager, Deborah Bly, Bucky Jones, Dave Kirby, Richard Leigh, Sam Loeb, Brent Mahler, Charles Quil-len, Eddy Raven, Bud Reuner, Bill Rice, John Schwartz, Jeff Silbar, Sonny Throckmorton, Jim Weatherly and Johnny Wilson.


Numerous celebrities, political figures and ASCAP executive were on hand for the evening’s festivities which began with cocktails at p.m. and ended with the orchestral strains of the final award-winning song.

A mong those attending the ban-quet were the Bellamy Brothers.

500 Attend
16th SESAC
Awards Party

NASHVILLE—SESCA honored a variety of country music artists, writers, publishers and buyers at its 16th annual awards banquet Thursday (Nov. 14) at the 11th annual Robert J. Burton Award for the most performed BMI country song of the year.

BMI president Edward M. Cramer and Frances Preston, vice president of BMI’s Nashville office, presented the coveted awards to the most successful writers and publishers of the performing rights organization.

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14th CMA Awards Show:
It’s All Hits And No Errors

NASHVILLE—The 14th annual CMA Awards Show was a night to remember.

It was a night when country music basked in its glory, when everything clicked into place and Nashville turned out in star-studded force to honor its own.

There were no “awards sweeps” this year. Instead, there were indi-vidual moments of singular triumph divided among such sentimental fa-vorites as George Jones, Barbara Mandrell, Emmylou Harris and Johnny Cash. And the choices of winners this year showed that CMA members had shifted toward tradi-tional taste in their voting, leaning to artists and songs more deeply rooted in pure country origins.

Harris scored her first-ever CMA victory when she was named female vocalist of the year, following on the heels of her recent bluegrass albums, “Blue Kentucky Girl” and “Roses In The Snow.”

George Jones capped a revitalized career effort by winning male vocalis-t of the year. The legendary singer (who was performing in Nevada and was unable to attend the ceremonies) also took song of the year honors for “He Stopped Loving Her To-day,” and brought song of the year award to songwriters Bobby Brad-dock and Curly Putnam, who penned No. 1 hit.

One of the show’s most thrilling moments came when Barbara Man-drell was named entertainer of the year by her cohort, Mac Davis. Man-drell, clearly a favorite of the 4,000-person industry crowd overflowing the Opry House, had many in the audience whispering their own eyes as she accepted the prestigious CMA accolade with a tearful, overjoyed speech of thanks.

In what appeared to be a surprise victory, the “Coal Miner’s Daughter” soundtrack came away top album of the year honors, defeating LPs by Kenny Rogers, Charlie Pride, Emmylou Harris and Moe Bandy and Joe Stampley in the process.

The Statler Brothers repeated their previous triumphs by winning their eighth vocal group of the year award, Moe Bandy and Joe Stam-}

pla Hey took vocal duo of the year honors for their joint recording efforts on “Just Good Ol’ Boys.”

Although nominated in five differ-ent categories, the Charlie Dan-iel’s Band managed to pull off only one award as instrumental group of the year. And Roy Clark was voted instrumentalist of the year, marking the third time he has won in this par-ticular category.

In the CMA’s annual DJ of the year awards, winners included Lee Shannon of WCCF-AM in Punta Gorda, Fla. (small market); Bob Cole of KEK-KAM in Austin, Tex. (medium market); and Larry Scott, XRDL-AM in Dallas (large market).

Perhaps the emotional high point of the evening was reached when Johnny Cash was voted into the Country Music Hall of Fame, along with Connie B. Gay (in the CMA’s newest category of “active or inac-tive non-performer”) and the Orig-i-nal Sons Of The Pioneers (in the “inactive” category).

The tall, usually reserved Cash (Continued on page 78)

(Continued on page 58)

14th CMA Awards Show:
It’s All Hits And No Errors
MCA RECORDS CONGRATULATES OUR 1980 CMA WINNERS

BARBARA MANDRELL
ENTERTAINER OF THE YEAR

COALMINER'S DAUGHTER
(ORIGINAL SOUNDTRACK)
ALBUM OF THE YEAR

ROY CLARK
INSTRUMENTALIST OF THE YEAR
McCLINTON CONCERT—Capitol's Delbert McClinton rapped a percussive beat performing a cut from his new album, "Jealous Kind," during a concert at Nashville's Exit/In.

By SHARON ALLEN
Since "I Wouldn't Have To Lie If You Didn't Love Me," in July 1974, Don Williams has collected 11 No. 1 singles, including the present "I Believe In You." This soaring ballad debuted at No. 44, then traveled to No. 10, 20, 11, 38, 35, 56, 49, 67, and 79. The first week, Don Williams split with long-time producer Alabama; the second week, the producer was Billy "Crash" Craddock.

Meant to be a Kenny Loggins, "Jealous Kind" was a last-minute replacement for Loggins' "Last Leaf." Williams and producer Tommy Skaggs have been working on the "Jealous Kind" project for three years. "I believe Don Williams is one of the greatest country singers who have been with us in the last 20 years," Skaggs said, "and he can sing anything he wants to sing with that same kind of magic and success."

Williams and Skaggs agreed to redo Loggins' song in a more country style. "I used to come from a country background," Williams said, "but I've been around rock 'n' roll since the '50s and '60s. And I always thought that if you wanted that rock 'n' roll sound, you had to lock everything solid. I've done songs that've got that kind of sound, but they're not country songs.

"I believe this is a country song," Williams said. "I don't know whether it's a country song or a pop song. But it's a country song."

"I believe in you" is a love song, Williams said, but it's not as much about love as it is about faith. "When I first heard 'I Believe In You,'" Williams said, "I just knew it was a song I had to do. It's about faith. It's about belief. It's about being able to believe in yourself."

"I Believe In You" is the title track of Williams' new album, "I Believe In You," which was released in November. The album features songs by Don Williams, including "Jealous Kind," along with guest appearances by the Bellamy Brothers, Ronnie Milsap, and John Anderson.

The album was produced by Don Williams and Tommy Skaggs, with additional production by Jim Ed Brown. The album was released on Warner Records.
Another "Bar Room Buddy"

Ray Charles
and
Clint Eastwood
"Beers to You"

From the Sound Track Album
of Clint Eastwood's
"Any Which Way You Can"

Produced by Snuff Garrett
On Warner-Viva Records and Tapes
We gratefully say thank you to the voting membership of the Country Music Association for acknowledging the efforts of more CBS Records artists than any other record company.

We are proud of our association with these superstars of our industry.
MALE VOCALIST OF THE YEAR...

GEORGE JONES  
*Epic Records*

VOCAL DUO OF THE YEAR...

MOE BANDY & JOE STAMPLEY  
*Columbia Records*

INSTRUMENTAL GROUP OF THE YEAR...

THE CHARLIE DANIELS BAND  
*Epic Records*

SINGLE OF THE YEAR...

"HE STOPPED LOVING HER TODAY"

GEORGE JONES  
*Epic Records*

Produced by Billy Sherrill  
Written by Bobby Braddock/Curly Putman

And to

JOHNNY CASH

The Newest And Most Youthful Member Of The Country Music Hall Of Fame,  
Our Warmest Congratulations... "Keep Doing It Your Way," John.

CBS RECORDS • NASHVILLE  
THE FAMILY OF MUSIC
NASHVILLE — Speakers and panelists pointed to generally good days ahead for the more than 400 participants at the Country Music Assn. Talent Buyers Seminar held here Oct. 10-13. But there were also warnings to everyone in the music industry to be ready to adjust to changing economic, artistic and technological conditions.

Remarking on the economic status of the country music business, accountant Marshall M. Gelfand said, "I can tell you from my perspective that it is healthy—and getting better all the time." Gelfand is managing partner of Gelfand, Breslauer, Rennert, and Feldman, an international accounting firm that represents entertainers.

Gelfand said he did not believe that the current market for country music would drop as it has for disco because it is more rooted in American culture and grew to where it is instead of springing up overnight.

But he warned that prosperity could not be taken for granted. Inflation and the threat of oil, he noted, severely cut down on the discretionary funds people have to spend on the special events—fairs, carnivals, and country music's mainstays.

Already, he said, country music concerts have felt the pinch. Artists suffer from inflation, he noted, not only in the ways of every one else but additionally in the skyrocketing costs of touring.

Gelfand called for a cooperative approach in which万里 panelists keeping down the cost of tickets—artists repudiating the "rock 'n' roll symbol of fat, overhigh ambitions and expenditures" and artistically participating in promoting tickets in all markets; they're playing; record companies restoring their support of artist tours; bookers and promoters limiting their clients to the number they can handle; and facility owners and unions moderating their financial demands on promoters.

He concluded by saying that artists should be able to create a good television appearance because it lessens their appeal and salability.

Nashville, the New York bureau chief of TV Guide, told the talent buyers that technological advances in tv transmission, receiving and recording insure an almost unlimited outlet for talent—and old new—if handled right.

"Tv as one-way purveyor is about to become a thing of the past."

Hickey predicted. Among the new video markets he specified are cable tv, pay cable tv, special-interest tv stations, video disks, video-cassette, subscription tv, direct broadcast satellite tv and videodisk clubs.

Hickey said these forms would prove a bonanza for the imaginative entrepreneur. Each form, he noted, will call for the finding, production, marketing, and transmission of talent. "Talent managers will be looking for bright new faces," he asserted.

"Country music's fortune will depend on how it adapts to new technology," Hickey maintained. He said the phonograph record accounted for the first time a significant growth in the country music and added, "The soil is more fertile now than ever for the second great growth." He suggested that the country music industry should immediately create a special board to keep abreast of the new technology and tell its members how it will affect them.

Hickey said he did not believe that tv advances would ever kill the demand for live music, that even if they did, they could not be stopped.


These discussions yielded dozens of suggestions about what people in television can do to promote their common concerns.

Promoters and artists must do more promotion, he maintained, that the peculiar needs of each side are met. Failure to do this not only creates hardships between the two parties, it was agreed, but it also may cause bad performances which will hurt everyone's reputation and bookings.

Conditions for each side should be eliminated. He said television should not be frivolous. He agreed that once the riders have been accepted, they should be honored to the full.

Promoters should not cut corners when featuring an unknown or little known artist because it will likely result in concerts that will alienate fans.

Small clubs are a good venue for an upcoming artist to polish his or her act and a way to get usable feedback from fans.

Record companies should help advertise and otherwise promote main artists who are appearing in clubs to minimize the chance of the club losing money on the novicics.

Characters can and should develop a close contact with artists—particularly those who succeed may return the favor later.

It is not necessary for an act to have a hit record to secure a club booking and draw wells. Besides, by time an act plays the club, it may have a hit.

Sponsor clubs and country artists can be mutually beneficial.

Promoters should create the feeling that each concert is an "event" in the life of a fan. Such a feeling may be created through imaginative packaging of different acts by blitz advertising campaigns, and by unusual promotions.

Promoters must know who their audiences are so they can customize their appeal and minimize wasted advertising dollars.

Promoters can sometimes get free airtime by inducing radio and tv stations to co-sponsor an event.

It is important for a promoter to project the image of a winner.

Tv is a better long-term competition than radio.

If an act fails in a certain area, it pays the promoter to take the time to find out why.

Earl C. Joseph, a staff futurist at Sperry Univac, gave the opening address.

Panelists included:

Artists—Bill Anderson, John Conlee, Little Jimmy Dickens, Larry Gatlin, Rudy Gatlin, Steve Gatlin, Barbara Mandrell, Louise Mandrell, Jerry Reed, Don Reid, Harold Reid and Margo Smith.

Promoters—Steven J. Grice, Ken Kragen, Bunky Legate, Jim Schmitt, Jimmie Gibson, G. K. Sparlock and Lon Varnell.

Talent Managers—Sherwood Cryer, Irv Mandrell, David Skepner and Don Williams.

Bookers—Billy Deaton and Betty Kaye.


Label Executives—Ann McCready and Lynn Shute.


Country Music Awards Show Slick, But Insecure


Country music is a swarm that seems utterly susceptible of an ugly upend. How else can one explain the tendency of its practitioners to boast publicity of the number of radio stations that have adopted the country music format or proclaim (incorrectly) that country music is a peculiarly American art form? What, after all, do statistics and rarity have to do with quality?

Well over-paced and attractively staged, this television awards show was still distractingly booked with these unnecessary moments of defensiveness. It was as if the show's trade association parentage had to be acknowledged by overt acts of boosterism.

This objection aside, however, the ceremony was a model of entertainment. Colbost Mac Davis and Barbara Mandrell moved the show along without any of that stiffness and continued banter that afflicted most such presentations.

Davis was especially impressive—easy, witty, complimentary toward his fellow performers, yet free from that hard-to-swallow effusiveness whichcheapens rather than elevates in our opinion.

For a while, it looked as if Mandrell might be little more than the evening's adornment. But her good-humored display of instrumental virtuosity—with turns on the banjo, pedal steel, and sax—laid that apprehension to rest. When let loose, she can dazzle. And she did.

By keeping the number of awards manageable and in categories recognizes fans, the CMA wisely preserved the stature of the prizes. Certainly, the quality that country music is most noted for its unbridled portrayal of raw emotions—was evident in the acceptance speeches of Johnny Cash, elected to the Country Music Hall of Fame, and Mandrell, named entertainer of the year.

Successfully, they weren't at all. Rather, they were bits of recollections, observations of the moment and uncontrolled outpourings of joy. All honest and very moving.

But in the category of things-what—never see again—just that was the occasion of Bill Monroe skipping unto the stage between two ladies who were obviously in a cultural exchange program between Nashville and Dogpatch. Monroe is to frivolity as granite is to Jello. And anyone who dares crack that papal dignity of his has some serious count for.

EDWARD MORRIS

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Congratulations From Your Phonogram/Mercury Family.

The Statler Brothers
CMA's "Vocal Group of the Year"
Dressed to the nines and amble with energy, Nashville moved into the spotlight last week as CMA Week burst into high gear. Beginning with the prestigious CMA Awards Show and gala party on Monday straight through to the last banquet and label show at the end of the week, the Nashville music industry soared on a social rollercoaster that put country on center stage (and its executive staff in a state of near exasperation).

The week-long event annually brings together a large crowd of out-of-town contingent of label heads, foreign publishers, prominent press and enough celebrities to light up Times Square. (Of course, it’s nice to remember in the midst of the hectic hoopla that we’re also celebrating the 55th birthday of the “Grand Ole Opry,” the official grand opening of country music itself. Here’s to another 55 years of continued success for the “Opry.”)

CMA Week is an ideal time to see performances by major country entertainers, and this year was no exception. Almost every major label showcased its artists—and the Cash Covers/Live Liberty show managed to spotlight just about everyone on the label. Making their CMA Week performances debut that year for Capitol/DayZ were newcomers Diane Pfeifer, Deborah Allen, Keith Davis and Richard Leigh, while Ditto Wolfe and Billy Spears added extra pizzazz to a list that included 12 artists. RCA’s show was started to feature Barry Bailey, Alabama and Tom T. Hall, and MCA was to present Brenda Lee, Loretta Lynn, the Oaks and Ed Bruce, among others. CBS stayed busy with its regular mid-week show, three Exit/In showcases—and provided all the talent for this year’s FiOQ ban-

Warner Bros. brought Rodney Crowell into the Exit with his along with Alton Clark, for a CBS/Warner Bros. joint program. The label also headlined as Exit/In show with John Anderson and the Bellamy Brothers. Stetson Haynie featured Johnny Lee on CBS’ Micky Gilley and the Urban Cowboy Band showcase, and Cascallana staged a gala late-night reception for its artist, Marc Davis.

So, with no step but high excitement levels, the Nashville music industry managed to sur-

Warner Bros. Gaith Davis filled in at the Exit/In during CMA Week for the Bellamy Brothers, who had to cancel their engagement—their bass player was hospitalized. . . . Don Williams will star in his second TV special that’s taping Nov. 13 at London’s Empire Theatre. His four-hour producing will feature guest stars Diane Pfeifer and Raymond Froggatt, and comes in the midst of Williams’ two-week tour of Great Britain and Scotland.

Cindy Lane chalked up a record-breaking audience when she played the Gila County Fair recently in Glou, Ariz. More than 4,000 fans showed up to hear Cindy and gave her a standing ovation when she launched into her hit, “One Day A Million Times.”

Gary Stewart will be headlining the Lane Star Cafe in New York Nov. 3. . . . Henri Williams Jr. will be on national tour soon chatting with folk show hosts Tom Tenille and Mike Douglas, as he continues his West Coast road tour.

HATS OFF—Larry Hagman, the actor who plays the infamous “J.R. Ewing” on TV’s highly-popular “Dallas” series, looks as if he’s succumbing to the obvious female charms of Minnie Pearl as she gifts him with one of her flower-bedecked hats. Their “date” took place during Hagman’s two-day personal appearance at Nashville’s Opryland USA.

FAIRVIEW RECORDS

Proudly presents

BILLIE JO WILLIAMS

Singing her new country singles

“I’M FALLING IN LOVE WITH YOU” b/w “UNHAPPINESS” #F-117

Chicago WMQW sponsors a Fest

CHICAGO—A WMQW-sponsored country music festival is Oct. 4 & 5 at the International Amphitheatre headlined Larry Gatlin and the Gatlin Brothers Band. The event, which included country recording artists and local country music talent, drew an estimated 25,000, according to promoter Celebrity Syndicate Productions.

Daily WMQW remote broadcasts from the festival began at an 10 a.m. and ran until midnight. Another attraction was the large marketplace area where promoters leased space to businesses, offering Western clothing, jewelry, recording, etc.

Talent included Charlie Rich, Brenda Lee, Johnny Domino, Janie Frick, Charly McClain, Jimmy Swan- son and Bobby Bare.

Local acts included the Country-side Coursethers, the Johnny Ross Show, Courtesty, Bob Ryman, the Silver Spurs Band, Country Junction, the Mavericks, the Taylor Compton Band, and the Circle K Band, plus a special guest appearance by Chicago Bears country singer Virgil Livers.

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The Atlanta Music Industry Survey

Country

Nashville Scene

By KIP KIRBY

By KIP KIRBY

Fairview Records

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Representing:

Leon Everette  Stephanie Winslow  Gene Watson

Also Representing: The Mustang Club Country Music's most cordial club Located in San Diego, Ca.

Mustang

Also Representing: Recently Opened - not pictured - The Lone Star Saloon Pomona, Ca. Southern California's newest and most exciting show case and dance club.

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WORKING EXCLUSIVELY WITH COUNTRY ARTISTS AND COUNTRY WESTERN CLUBS.
Country

193 BMI Awards Given To
Songwriters & Publishers

*Continued from page 45A*


Once again the BMI Awards were held beneath the circus-tent sized tent behind the BMI Building on Nashville’s Music Row, drawing the top writers, publishers, artists, and music business executives to this annual gathering.

The 88 BMI award-winning songs measurably broadcast performances by their writers and publishers are:

ALL THE GOLD IN CALIFORNIA—Larry Gatlin, Larry Gatlin Music
AMANDA—Bob McDill, Vogue Music, Inc.
BETWEEN MY MIND AND THE WIND—Jim Alvey, Pedi Pusha Music, Blue Sapphire (third award)—Tom Wilson, Blue Skies, Inc., West Songs, Inc.
BY A FEELING OF GOLD—Johnnie Sherrill, Seven Music, Inc.
CALIFORNIA GILL—second award—Johnny Mathis, Sue Music Co., Inc.
COME AND THE BEARER—Marie Haggard, Eddie Williams, Shade Tree Music, Inc.
DON’T LET ME BE—Sonny Bono, Top Twenty Music, Inc.
DON’T TAKE IT AWAY—Moe Bandy, Sonny Bono, Diamond Music, Inc., Tony Music, Inc.
DOWN ON THE RED GRANDE—Walter Bishop, Johnny Hudgins, Doug Tikleby, Dark exquisite Music, House Of Gold Music, Inc.

DREAM ON—Dee Dee Launted, Don Petitt, Duane Music Corp.
FADE IN—FADE OUT—Bobby Roundtree, Drink Thirstmusic, Free Publishing Co., Inc.
FAMILY TRADITION—John Williams, Jr., Briscoes Music, Inc.
FAREWELL PARTY—Lawton Williams, Western Hills Music Corp.
FOOLING BY A FEELING—Kaye Fleming, Dennis Morgan, P owl Music, Inc.
HALF THE WAY—Bobby Work, Chords West Music, Inc.
HAPPY BIRTHDAY SIR—Chuck Black, Better Music, Inc.
HEARTBREAK HOTEL—(second award)—Mac Boren, Darrel Trenor, Elvis Presley, Free Publishing Co., Inc.
HE WILL MAKE IT THROUGH THE NIGHT—(second award)—Joe Knust, Cress Music Corp.
HOLDING THE BAG—Patrick Burch, Buck Music, Barry Music, Inc.
HOW TO BE A COUNTRY STAR—Don Reid, Harold Hend, American Country Music Co.
I CAN’T FORGET MY MIND—Theresa Deely, Cool Waters, Inc.
(I’M LOSING YOU) I DON’T WANT TO BE—Bruce Shook, Curren Music, Inc., Unichappell Music, Inc., and West Songs, Inc.
I’LL BE COMING BACK FOR MORE—Gary Palmot, Doing Music, Free Publishing Co., Inc.
I’M THE SINGER, YOU’RE THE SONG—Tanya Tucker.
IT MUST BE LOVE—Bob McDill, Hall Crenell Publications.
IT’S BEEN A CHEATING SITUATION—Carolyn Palmer, Snyman Thirstmusic, Free Publishing Co., Inc.
I’VE BEEN WAITING FOR YOU ALL MY LIFE—Linda Lamb, Carmichael Music, Inc., Al Capitol Music Corp.
LAST CHANCE’S MISTRESS—Steve Pennington, Trimcherry Music, Inc.
Lay Down Beside Me—Don Williams, Joe Music, Inc.
LIVING IN LOVE WITH YOU—Dean Dillon, Gary Harlin, Powl Music, Inc.
MY BROTHER’S HEART—Carole Albin, Black Music, Inc.
MY SOUL—Kaye Fleming, Dennis Morgan, P owl Music, Inc.
MISSIN’ YOU—Kaye Fleming, Dennis Morgan, P owl Music, Inc.
MISSISSIPPI—Charlie Daniels, Don Bauld, Hall Music, Inc.
MY HEART HAS A MIND OF ITS OWN—(second award)—Howard Greenfield, Jack Keller, Big Music Sec Music Corp., Sherry Music, Inc.


Merry Christmas, Happy New Year—Hallmark Music, Free Music, Inc.
MERRY CHRISTMAS TO ALL—Hal David, Phillip Springer, Al Capitol Music Corp.
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NASHVILLE—The first prize $500 winner in BMI Records recent national Jeanne Pruett in-store display contest is Janet Kaplan of Pika Distributors, Detroit. Kaplan utilized the theme of Pruett’s latest L.P. “Evaire,” by creating an empty stage, complete with footlights and microphone in the store’s front window.
Rhonda Pollet of Alou Distributors, Phoenix, won the second prize of $300. Debbie Biewicz of Pika Distributors, Cleveland, received $100 for the third place finish, and $100 also going to fourth place winner Bob Schanell of Transcontinental Distributors, New Jersey.

Merit awards of $50 each went to Bob Lipka, Supreme Distributors, Cincinnati, and Johnny Mitchell, Music City Distributors, Nashville.

Contest results were based on Polardloop statistics of the displays submitted by the entrants.

The following BMI club switch to twist formats from disco to country, Whiskey A Go Go, an established disco since 1954, will experiment with country music every Tuesday night beginning in January 1978.

The club will feature a live country band and a disco with the latest country releases. For the first six weeks, leading British acts will play as a warm-up to the club. If the format proves successful, American artists will be booked.

Allen Promotions handles country music booking for Whiskey A Go Go. For more information contact: Lee Williams, Allen Promotions, 6a Market Place, Wanganui, Oxfordshire, England, OX212RA. Telephone: (0235) 4785/6586.

Chicago Festivities In-Tune With CMA

CHICAGO—Local support for the 1980 CMA Awards program takes the form of a Phoenix night-club large screen television viewing party viewing party, Monday (12). Com- presenting the bash is WIZE-FM, which plans country deejay personal appearance.

Phoenix Hotspots will provide live entertainment following the 19-hour awards presentation show.

CBS Records, with a supply of special country sample albums for giveaway, is also giving in the act.

Duo Spits Hot

NASHVILLE—Helen Cornelius will no longer be touring with singing partner Jim Ed Brown, according to Tom Billings. The duo had been together since 1977. Report- edly the two will pursue solo careers.

PILOT PROGRAM—Host Charley Pride congratulates contestant Chuck Flood after he wins a grand prize car by correctly identifying a mystery song on “The Great Country Music Game” television show. Prize served as MC for the pilot game program which features five country music celebrities in a “broad-casted” version of the familiar “Name That Tune” show.

www.americanradiohistory.com
A SWEEP FOR

THE 1980

COUNTRY MUSIC

ASSOCIATION

AWARDS

ENTERTAINER OF THE YEAR
BARBARA MANDELL

SINGLE OF THE YEAR
GEORGE JONES

ALBUM OF THE YEAR
COAL MINER'S DAUGHTER

SONG OF THE YEAR
"HE STOPPED LOVING HER TODAY"
BOBBY BRADDOCK, CURLY PUTNAM
TREE INTERNATIONAL

FEMALE VOCALIST OF THE YEAR
EMMYLOU HARRIS

MALE VOCALIST OF THE YEAR
GEORGE JONES

VOCAL GROUP OF THE YEAR
THE STATLER BROTHERS

VOCAL DUO OF THE YEAR
MOE BANDY AND JOE STAMPLEY

INSTRUMENTAL GROUP OF THE YEAR
THE CHARLIE DANIELS BAND

INSTRUMENTALIST OF THE YEAR
ROY CLARK

ELECTED TO THE COUNTRY MUSIC HALL OF FAME
JOHNNY CASH
CONNIE B. GAY
BOB NOLAN
TIM SPENCER

World's Largest Performing Rights Organization
ASHCAP Cites 113 Songs At Maxwell House Banquet

Barb WHEN Fans' Kudos

NASVILLE—Country music’s biggest honorees had an especially busy week. On March 9, ASCAP held its annual Nashville Banquet at the Maxwell House Hotel.

Exploitation For McClain ‘Who’

NASVILLE—Pep artist Charly McClain is the subject of a major market regional development campaign spearheaded by her label and Top Billing, Inc. which books the artist.

The promotional push has been designed to center around McClain’s new album, “Who’s Cheatin’ Who.” McClain has been doing a series of telephone radio interviews, label promotions such as album and ticket giveaways, and Top Billing’s ongoing promotion of McClain as the Nashville Songwriters Association male vocalist and entertainer of the year group.

The awards were the highlight of the group’s 11th annual Hall of Fame ceremonies. Organization President Patty Bruce set the tone for the evening by assuring the writers: “We’re now only limited by our image of ourselves and our talent.”

Keynote speaker Hal David of ASCAP re-emphasized this theme, remarking that “The most exciting part of our business is taking place right here in Nashville.” Now president of ASCAP, David first gained national acclaim coaching with Burt Bacharach. He said his first hit was a country song, “The Story Of My Life,” recorded by Marty Robbins. Other of their country-talented efforts included the “Sea Of Heartbreak” and “Only Love Can Break A Heart.”

Barbara Ringer, former register of songs, in charge of its president’s award for her services in securing extended copyright benefits to songwriters.

Zeke Clemens made a special appearance to accept the award first conferred on him when he was elected to the Hall of Fame in 1971. Among Ledbett’s best-known compositions are “Midnight Special,” “Goodnight, Irene” and “Ain’t You Glad?”

Newbury has songs for such songs as “Here Comes The Baby,” “Funny, Familiar, Forgotten Feelings,” and “An American Trip.”

Paycheck Wraps

NASVILLE—Johnny Paycheck has finished filming his part in the Avco Embassy Pictures “Take This Job And Shove It.” Paycheck plays a dishwasher in a bat run by David Allen and Bill Bixby. The film, slated for a spring release, also stars Eddie Albert, Caroll Spinney, and aromatic Michael Murphy. But Paycheck is the main attraction of the film. He is also member of the board of directors of the Writers Guild of America, West, where he is also a member of the board of directors of the Writers Guild of America, West.

Paycheck’s role in the film was that of a dishwasher in a bat run by David Allen. He was also a member of the cast, and also a member of the cast of the film, where he is a member of the board of directors of the Writers Guild of America, West, where he is also a member of the board of directors of the Writers Guild of America, West.

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Forum Works Toward Gospel-Secular Bridge

By GERRY WOOD

(Continued from page 100)

The Road Ahead: Fad Status Or Permanent?

Will gospel music flourish along side rock, country and other types of music? Or will it just be exploited as a fad that surfaced because times are tough enough to require it? Those questions revealed the heart of the Neil Bogart keynote address, kicking off Billboard's Gospel Music Conference at the Sheraton Universal Hotel in Los Angeles Sept. 23-26.

The president of Boardwalk Entertainment Corp. and former head of Capitol & FilmWorks was introduced at the opening banquet by Lee Ziono, Billboard's publisher and editor-in-chief.

Lauding Bogart's "magnetism, vision, vitality and dynamism," Ziono commented, "You have both in the concept of bringing together the Christian and secular music fields. It is the essence of music. Bogart believes no one can predict how wide the gospel audience can be or how high its numbers will grow. "We do not know what is happening to us because there are no standards." He told the audience that understanding the needs of the industry and the growth of gospel music is essential. Bogart believes that the growth of gospel music is not just a fad but a permanent part of the music industry.

Known for his eye for talent (he was head of Buddah Records when the Edwin Hawkins Singers hit with "Oh Happy Day"), Bogart added, "The talent is clearly there to make spiritual music an enduring presence in a new genre of music." He pointed to the huge number of artists who are now making gospel music and emphasized the need for more support from the industry.

The audience was encouraged to support gospel music and to continue to invest in the growth of the genre. Bogart concluded by saying, "We must continue to nurture the growth of gospel music and ensure that it remains a vital part of the music industry." The conference ended with a closing keynote address by Tony Lugo, president of Boardwalk Entertainment Corp.

OCTOBER 21, 1980 BILLBOARD
Gospel Conference Coverage
Conference Examines Pop Tie, Preacher Controversy

Following Neil Bogart’s thought-provoking keynote address the previous evening, the Billboard Gospel Music Conference got down to brass tacks in its first session the following morning.

It didn’t take long for attorney Al Schlesinger, of the Schlesinger & Guggenheim firm, to get his panel, and the sessions to follow, off to a potent start.

During the set to titled “Are More Pop Labels Moving Into the Gospel Field?” Will There Be More Gospel Labels?” Al Schlesinger posed some intriguing questions to the panelists: Ray Bruno, president, Epic/NALR; Dr. George Butler, vice president of A&R for jazz/progressive music, Columbia Records; Ralph Carmichael, president, Lexi-

Ralph Carmichael, Lexicon

Panelist Ralph Carmichael, Lexicon Music.

Panelist Dr. George Butler, Columbus Records.

Panelist Ray Bruno, Epoch/NALR.

Panelist Bob MacKenzie, New Ben-

on Co.

Panel chairman Al Schlesinger, Schlesinger & Guggenheim.

Panel Jim Foglesong, MCA/Songbird.

Panelist Bob MacKenzie, New Ben-

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Panelist Fred Mendelsohn, Savoy Records.

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Gospel Conference Coverage

Panel Discusses Breaking Acts Internationally

By JEAN WILLIAMS

The session was “How Do You Build A Gospel Act into International Prominence?” The answer from the panel of experts was—you don’t, at least not yet.

The Conference panel, moderated by David Payne, managing director, Marshall, Morgan & Scott/Pilgrim Records, in London, clearly believed the gospel market has only just begun to scratch the surface in the U.S. and this market must be captured before venturing abroad.

However, Payne suggested conference attendees begin to look at a world market for exposure of gospel. He cited statistics on possible foreign territories.

With that out of the way, both panelists and audience got down to the business of gospel and the secular market.

Panelists included the Rev. James Cleveland, Zack Glickman, artist manager; Edwin and Walter Hawkins, artists; Malk Levy, artist manager; Joe Moschetto, BMI, Nashville; Marshall Reznick, Regency Artists; Edward W. Smith, artist manager; and Terry Sheppard, International Automated Media.

Reznick, who manages Walter Hawkins, believes a major mistake made by the gospel community is attempting to gear itself to the secular market. He insisted the gospel artist's first obligation is to the gospel community.

Artists on the panel appeared not to stress sales in the secular marketplace—and in some cases, not even care if the general market bought their product—as long as their gospel fans held fast.

Glickman, manager of the Mighty Clouds of Joy, maintained that each time the Clouds ventured into the pop field it failed. "My artists are not geared to make records for the secular market," he said.

Andraé Crouch came under fire because of his recent appearance on the "Saturday Night Live" television show.

Said the Rev. Cleveland: "I put restrictions on what I accept. I was called to do the "Saturday Night Live" show right after Andraé was on the program. I refused because the show is too risqué. 'The show was the most racy the night Andraé was on. They put him on and all the bad for about two minutes. This seemed to be done to pacify those Christians who may have been offended by the rest of the show.'

Reznick, agent for Crouch, admitted the singer "failed. We go into the companies with creative thoughts and they (record companies) don’t want to spend the dollars. Let’s face facts, they are not going to spend money on something that’s not proven."

Hawkins claimed gospel artists are hampered by record companies. "We go into the companies with creative thoughts and they (record companies) don’t want to spend the dollars. Let’s face facts, they are not going to spend money on something that’s not proven."

Pilgrim Records national prominence was called the "producer of Billboard's best gospel acts." Said the Rev. Cleveland: "We buy the market for exposure. The market for exposure must be made and the companies get involved."

By the time of the Rev. Cleveland's appearance, he had lost faith in his own ability to break through into the secular market.

Hawkins insisted "we have never heard production of an excellent gospel LP equal to that of a secular LP."

Smith, Cleveland’s manager, said the gospel industry is too concerned with trying to crack the secular market. "It’s a slow process," he said.

"I have no intention of trying to crossover to the secular market," injected Cleveland. "If I crossover fine, but if I don’t that’s fine also."

Reznick said he believed Crouch signed with Regency because he wanted to crossover, “But I think he has changed his feeling about that now. He does not want to lose his base.”

BMI’s Moschetto claimed that in most cases what happens to the artist is the artist’s fault. “Most artists are not goal-oriented,” he said. Artists need to determine what they want first.

Said Ley: "Gospel people have a responsibility to expand gospel and we have a responsibility to try to help increase gospel by bringing in secular people."

The gospel concert promoter was the general market promoter also was discussed. Glickman said he has no desire for his artists to work for secular promoters. "I would rather take a chance on a new promoter that we believe in, or even put a promoter in business and play secular halls.”

The Rev. Cleveland, the most outspoken of the panelists, pointed out that there is a difference in gospel music and religious music. He sees gospel music as being a part of the ministry, while religious music is not necessarily sung by Christians.

Sheppard on the other hand, said he has difficulty dealing with the secular-sacred syndrome. “I believe a B J Thomas has the ability to reach any audience, providing the support systems are there—label and producer among others.”

MONEY & ROOTS

The dollar potential, the multi-ethnic roots and the Gospel Music Assn’s responsibilities were emphasized in a Conference luncheon speech by Don Butler, Gospel Music Assn. executive director and Nashville NARAS chapter president.

"This industry grosses $100 million annually from the sale of records and tapes," Butler said. "I am not speaking of MCA, RCA or the major labels. I am talking about the exclusively gospel labels."

In other areas, he stated print music earns $75 million annually and gospel radio accounts for nearly $40 million in revenue with over 50,000 hours of music programming each week. There are approximately 1,400 stations generating this revenue.

At least 500 full-time individual artists and groups in personal appearances and concerts, generate $50 million yearly.

However, the bulk of the talk dealt with the roots and flavors of gospel music. According to Butler, there are four distinct styles: traditional, inspirational, black soul, and contemporary.

"Traditional represents the Southern gospel quartets, family groups, bluegrass and country gospel," he explained. "Its roots come from the folk areas pioneered by Virgin G. Stamps, James Vaughn and the Sacred Harp Singers." Traditional was passed from generation to generation by music schools or "normals," the publishing of songbooks for use in singing conventions, radio broadcasts and personal appearances. Famous artists in this mode are the Blackwood Brothers, Florida Boys and the Happy Goodman Family.

"Inspirational or "MOR" is a mixture of soloists, duets, trios and ensembles. The roots here are deep in church music, hymns and Sunday school songs of the 1800s and the publishing by the Brown & Bigelow, Lorenz and Kieffer-Rubenstein companies." The music was developed and nurtured through the revival campaigns of Billy Sunday and Billy Graham, "stated Butler. Artists working in this genre include the Bill Gaither Trio, John Talbot and the Mormon Tabernacle Choir.”

The third category of black soul (Continued on page 64)
“Everything begins with a song,” began Frances Preston, vice president, BMI Nashville, in launching the session exploring “The Potential Of The Gospel Copyright.”

That potential is omnipresent and has an unlimited future, the panelists agreed.

Panelist Chuck Kaye, president of the Gospel Music Assn., and vice president of ASCAP, quoted lyrics from Paul McCartney, Jackson Brown and Stevie Wonder that have strong religious overtones.

“I was fortunate to be able to open the doors to gospel music for some closet Christian songwriters,” said Charlie Monk, director of Nashville Southern operations for April/Blackwood, adding, “This can be a dominant music. It’ll not only be a source of income, but a chance for expression by those writers.”

Stating that gospel music trade magazines are important to the industry, John Sturdivant, director of public relations for ASCAP/Nashville, remarked, “It gives a marketing measure which the record people and artists can use to gauge success.”

Sturdivant also called for a song chart to supplement the album charts.

Chairman Preston turned the mike over to Chuck Kaye, president of Geffen/Kaye Music, but not before asking the publishers by saying, “Chuck, I’m sure you were most concerned when a notable record executive when appearing before a copyright hearing said that publishers were riding on the backs of the songwriters and they were no good at all for the need of the songwriters.”

The publishers took the bait like Jews would snap at a swimmer.

“I'd like for that gentleman to pick up my tab for a year for the writers I’ve supported for the past 12 years to find out what our contributions were,” answered Kaye. He cast publishers into two safe categories—creative and non-creative.

The latter category is the group “giving us all a bad rap” and Kaye said that category contains managers and attorneys. “When people make statements that creative publishers make no contribution, it’s very shortsighted, extremely limited and unintelligent point of view.”

Chairwoman Frances Preston, BMI, Nashville.

Lester Sill, president of Screen-Gems/Colgems EMI Music, scambled with Lowery and Kaye to answer the question first as Lowery insisted, “Let me have a shot at him.”

Lowery reiterated how he works for his writers (spending $65,000 for an Alicia Bridges LP before he could move the product), then Sill got his chance. “According to Walter Yetnikoff (the CBS Records chief), the publisher does absolutely nothing. I’d like to give Yetnikoff our bill, along with Chuck’s bill. It may help his bottom line next year.”

Sill stated his firm has just signed one writer for more than $1.5 million with a substantial portion of that money coming upfront. Sill invited Harris to come to his office.

“I’ll show you lists of people who are into the red for us—and hundreds and hundreds of thousands of dollars, monies we never expect to recoup.”

The three performance rights organization executives—Preston, Myers and Sturdivant—fielded a question about the logistics procedures of BMI, SESAC and ASCAP.

Then, Bob MacKenzie, president of the New Business Committee, the publisher frayed by stating, “There was a leader in the Christian music industry who testified on behalf of the RIAA who said that they are only accountants. We are serious publishers and we are much more concerned with those accountants. The Benson/Paragon publishing group is in the business of developing writers. I wear both hats, and my role is in the creation of the song and the development of that person who puts his ideas and feelings into that song.”

MacKenzie disclosed a unique two-way street bridging the secular/gospel publishing waters. Some of his writers, while remaining exclusive to Benson/Paragon, and religious music, will be getting involved with such companies as April/Blackwood and the House of Gold Music in their secular writing.

Conversely, MacKenzie has a new situation with House of Gold. “Bob Montgomery has a staff of exclusive writers, many of whom are Christians, who are creating a lot of religious material. We will be dealing with that material, going the other way.”

Seymour Heller, chairman of the board of AVI and described by Preston as “a great and famous name I’ve heard of for a long, long time as representing some of the true greats in the world of music,” then went on to praise the eager writers.

“An artist should depend on publishers like those gentlemen on this panel. Lawyers can make up contracts, but they should not guide the artists’ career in this business.”

Barbed Sill to Harris, “Raymond, you ought to pay heed to your partner.”

Revelation about a new forthcoming gospel label came in Earl Shelton’s report about the religious music thrust of the Mighty Three Music Group: “I’ll be calling Lou Rawls to try to get him to do either a religious single or album for the new gospel label that we’re in the process of launching. We’re looking for material for artists we’ll sign to the label, and we’ll be looking for artists.”

Bogart Keynote Eyes the Requisites Of Permanence

Tongue firmly planted in check, he commented, “When I closed my keynote address at this year’s NARM convention, I called myself a ‘born again music man.’ Now some of my associates have wondered if that’s why I was invited here.”

He praised gospel’s “attitude of hope,” and repeated the definition of gospel as “good news.” Regardless of individual beliefs, it’s an important part of the American heritage. He concluded.

“I hope it will continue to lift our spirits and bring out the very best in artists that it will produce,” Bogart concluded.
Gospel Conference Coverage

Advice For Poor ‘Christian Stations’

Though the number of Christian radio stations is high, many are financially ailing through their own lack of initiative and some insensitivity by the secular advertising world. This was the consensus of the “Is Secular Advertising Viable On Gospel Music Radio?” Conference Session.

Panelists were moderator David Benwenre, president of David Benwenre and Associates, Bob Anthony, an executive of Christian radio consultant and air personality at KFRC-AM San Francisco; Don Foote, vice-president and director of communication services at Young & Rubicam; Deborah Gonderi, senior vice president and research director for Western International Media; Al Hobbs, general manager of WPLC-FM Indianapolis; Tony Lupo, vice president and general manager of KBRT-AM Los Angeles; and Robert McIntosh, president and general manager of KPZK-AM Los Angeles.

Benwenre noted gospel radio’s reliance on talk religious shows is rooted in the “preaching” formats of the 1930s. However, with more radio stations, Christian tv stations, and mail-order firms seeking the Christian time and dollar, Christian radio is looking to alternatives. “Lots of Christian radio stations are hurting,” he noted. “When you’re hurting, you’re more open for change.” Part of this change for Christian radio could be increased reliance on music and secular advertisers.

Don Foote, of Young & Rubicam advertising agency, and Deborah Gonderi, of Western International Media, both said Christian radio was at fault for not seeking secular dollars. “No one has ever tried to sell a Christian station to us,” noted Footy.

Tony Lupo of KBRT-AM Los Angeles disagreed. “Nobody has ever called Footy because no one has gotten through,” he maintained. “I’ve personally called Young & Rubicam as well as ad agencies in Dallas, Houston and New York City.” However, Lupo admits Christian radio tends to be lazy in its pursuit of ads and audiences.

“Whenever I get into this business, I heard people say ‘don’t be afraid to miss out. You don’t have to be that good.’ Why aren’t good Christian radio stations getting national breaks? Because of the obvious barrier. You have to decide to go after commercial business. You are a Christian business but you’re still a business. You’ve got to have an identifiable format, professionalism and entertaining.”

Bob Anthony, of KFRC-AM San Francisco, bemoaned the money problem affecting most Christian radio outlets. “Owners don’t have the money. So they can’t get quality air talent,” he stated. “Many Christian radio stations are forced to use block (non-music) programming for the advertising.”

Lack of money leads to a lack of good air talent, good promotion, good advertising and a decent-sized audience. Gonderi suggested these stations use methods utilized by low-rated stations of other formats. “Do research,” she said. “Get specific studies of your audience and the Christian community.” These can be used to show an advertiser, who may not mind being on a low-rated station, that or she is hitting their prime demographic target.

“Somewhere out there on the client side are those sympathetic to your feelings,” she continued. “You’ve got to do more serious business. I saw black and Spanish radio being bought by advertisers a long time ago when it wasn’t standard practice. You’ve got to go and give the advertiser a reason why to buy your station, like the blacks and Hispanics did.”

Al Hobbs, of WPLC-FM Indianapolis, noted there are specific problems with black stations which air gospel. “The majority of black Christian programming is on black secular stations. There’s a lack of sensitivity in programming and management areas. Gospel is a stepchild to the station and the only person who cares about it often is the gospel air personality,” he said. This “lack of sensitivity” leads to programmers piling all gospel shows in the late night-early morning weekend hours which are not the hours which secular advertisers are looking for.” There’s a great lesson to be learned from classical radio,” he continued. “The classical audience is small but it is perceived as being upper class. Gospel has to erase the stigma surrounding it.”

Richard McIntosh, of KPZK-AM Los Angeles, noted his 3 share (150,000 listeners) in the spring Arbitron. He claimed this number is close to that of classical KFAC-AM’s, somewhat less than adult contemporary KZLA-AM and approximately the same as KGLI-FM or KGIL-AM if considered separately.

He has done this by retaining the same on-air staff as when the station was MOR and conforming the (Continued on page 64)

TV: Is It a Spirituality Stopper? Increasing Coverage May Pose Problems Of Identity

By CARY DARLING

Gospel music may become more prominent on television in the future but, in doing so, can it retain its spirituality without becoming just another electronic show? This unresolved question was the crux of the lively Conference discussion panel, “Gospel Talent: Is It Viable On Secular TV?”

On hand were moderator Bob Eubanks, manager of gospel star Andrae Crouch; Pierre Cossette, president of Pierre Cossette Productions and Grammy Awards show producer; Seymour Heller, American Variety International board chairman; producer Skip Kente; Marty Kroft, board chairman of Kroft Entertainment; and “Mike Douglas Show” talent coordinator Heilane Swerdloff.

Agreed that gospel will become more visible on television in the next few years. “Gospel has great theatricality and always gets applause,” reasons Pierre Cossette, who has utilized several gospel acts in his Grammy Awards productions. “I believe gospel will become more visible on television in the future.”

Heilane foresees a boom in gospel music in the current country phenomenon. “If you apply the same methods to gospel that I’ve used with rock music, it should happen.” He said. “I manage Liberace and the story of his success is through television. We had Lawrence Welk and he’s still on television.”

“Gospel music is happening,” echoed Helaine Swerdloff. “We’ll be using a lot more of it in the future.”

However, all is not good news. There are problems. “In the Christian community,” started Skip Kente. “The demographics are not well defined. And, most artists in the Christian domain are unknown. They don’t have the visibility that networks require. Once you get by the demographics with a B.J. Thomas or Andrea Crouch, the networks don’t want religious opinions expressed.”

Eubanks chided the Christian music backers’ failure to segregate themselves from the rest of the industry. “Christian acts have to get out and socialize. You’ve got to mix with the tv and record company people. Develop personal contacts. In order to widen your audience, you’ve got to think bigger,” he stated.

Eubanks has taken some heat from the Christian community for “secularizing” Andrae Crouch. For example, he booked Crouch on the “Saturday Night Live Show” which is an unorthodox move in the Christian area.

“Andrae reached people who didn’t know him before,” Eubanks said. “The Christian press has got to stop criticizing when an artist tries to get more Christians.”

This brought up the core problem: entertainment versus religion. Audience member Stan Moser, senior vice-president of Word Records, said: “The majority of the Christian audience is buying for persuasive powers, not entertainment.” Therefore, the audience gets upset when they see a gospel act pandering to the entertainment needs of a crowd.

This skewing towards entertainment had one audience member complaining that tv producers pressure (Continued on page 68)

Panelist Bob Anthony, KFRC-AM, San Francisco.

Panelist Robert McIntosh, KPRZ-AM, Los Angeles.

Panelist Tony Lupo, KEVR-AM, Los Angeles.

Panelist Don Foote, Young & Rubicam.

Panelist Pamela Gonderi, Western International Media.

Panelist Al Hobbs, WPLC-FM, Indianapolis.

Panelist Bob Anthony, KFRC-AM, San Francisco.

Chairman David Benwenre, Benwenre & Associates.

Moderator Bob Eubanks, manager.

Panelist Pierre Cossette, Pierre Cossette Productions.

Panelist Marty Kroft, Kroft Entertainment.

Panelist Skip Kente, producer.

Panelist Seymour Heller, American Variety International.

Panelist Helaine Swerdloff, “Mike Douglas Show.”

www.americanradiohistory.com
In a remarkable merger of the moral fiber of gospel music with the rugged realities of secular music, the Conference's crossover radio panel became a unique session in the annals of music business seminars. Dubbed "Crossover Radio: Is Gospel Music Music Over into Top 40, AOR and R&W Formats?", the session was led by moderator Bill Moran, the devil's advocate of this religious music conference.

Moran first established through the radio panelists the difficulties of obtaining airplay on any records, much less gospel. Scores of new releases each week fight for very few hours of available airtime.

Then came the specifics on gospel to play to.

"I get no service, our stations get no service, from gospel labels," claimed Dave Sholin, national music coordinator for RKO Radio.

Mike O'Shea, national program director for Golden West Broadcasting, conceded that "Mike Cloer is the only person from the gospel and contemporary Christian areas that I've met and done business with.

That's why this form of music has been spinning its wheels in the crossover fields.

Cloer, a fellow panelist and director of national radio promotions for Word Records, revealed that he uses his own logo on his stationery, instead of the Word logo, because the Word logo is so weak. O'Shea admitted that there is bias against gospel product, terming it "confused," and that a lot of program and music directors lacking experience and knowledge of gospel music.

As close as the panel broadcasters have come to playing gospel music is recent product by Bob Dylan, Paul Davis, Paul Simon, and Peter, Paul and Mary.

Bill Hennes, program manager of WMQA-AM Chicago, revealed some of the local promotion people as "lightweight," and remarked, "There's a great opportunity here for Christian music to make headway." He noted that the new Willie Nelson gospel album stands a "real chance" of getting on his station.

Some headway is being made in Canada, reported Gerry B. Scott, president of Word Records Ltd., Canada. "In the last six months, we've gotten playlists on the Imperials label. It's very exciting," J.J. Johnson, morning person and former program director at KDAM-AM in Los Angeles, pointed out that a secular act going gospel has a better chance to get spinned because of name recognition.

The country music/gospel music panel was strengthened once it was announced that Mike Perrotti, president of Rainbow Promotions, who observed, "Country music is used in the stores; now it's half of the stores."

Gospel music is on the right path, said Bill Ray Hawk, "but we need the music to be made on the floor; we need to train our people.

Mike Cloer outlines the frustrations in getting gospel product at secular stations with an attitude described by Johnson as "Oh-oh, here comes the gospel guy."

Veered Perrotti, "That fence isn't up any more.

Bill Ray Hawk, head of Sparrow Records, rose from the audience to proclaim that it would be a luxury for his label to have Mike Cloer concentrating on crossover product. "If we got a hit, I don't know if we could handle the distribution."

Panelist Mike Clower, Word Records.

Chairman Bill Moran, conference director.

And Bill Cole of Light Records took to the floor to raise another ponderous question: if a gospel record does crossover, is it worth it? Is the last two years, we've been serious with Andrae Crouch, hiring independent promotion men and using big budgets. We got secular airplay and onto the R&B charts with the last one." But still Cole wondered whether the time, effort and money was worth the added airplay.

Mike Harrison, radio consultant and journalist, posed one of the most intriguing thoughts of the conference when discussing the different connotation of crossover today. "It means simply bumping from one minority to another minority.

The gospel music industry isn't the only one facing the crossover challenge, continued Harrison, noting that it's prevalent in jazz, disco, country, hard rock and soft rock. "All these little fractions out there fighting for their two shares or their three shares. You might be better off just staying together and giving gospel radio and get a six share or seven share. It can be done.

Gospel could become number one without ever crossing over, as it can become the biggest of the minorities.

Asked by Moran to describe Word's commitment to the crossover market, Stan Moser, senior vice president, advised that "Word spends about 5% of its efforts on this marketplace because we're living on the 95% supporting it. However, he continued, promotion and marketing budgets are being built to solidify the situation for the future.

And record promotion is being cut back as well, if it becomes explicable from the stand of the marketplace in the future.

"When is that time?" asked Moran.

"You want to know the truth?" answered Moser. "Only God knows.

Wearing a Notre Dame jacket, promoter Don Graham animatedly jumped off the podium, declaring his ignorance of the gospel music industry and his enthusiasm for the imperial. "I don't know if they're Christians, Hebrews orGiuffre's, he shouted to a thunderclap of laughter. "All I know is that they make exciting music and that's what counts."

A discussion of lyric content followed with Sholin claiming that lyrics are secondary to the music ("90% of our songs are about love") and Johnson confessed, "It's tough when you start discussing things.

Then, in a first for a religious music conference discussion topic: payola.

Golden West's O'Shea claimed payola has never come up at any of the stations he has worked for. J.J. Johnson stated, "Wherever there is a dollar to be made, there's space for corruption."

Mike Cloer stated when he got out of the pop record business temporarily several years ago, he was turned off by the lyrics and the "things that were necessary for me to get records played." He added, "At that time there was nothing unusual about making sure that I had a certain girl at a certain place at a certain time at a certain motel when a certain jack got off work--and he came out with a smile on his face. Marijuana was just getting to be popular. We never got any coke down there because I never got paid enough to be able to do that.

But Cloer feels such excursions will eventually ruin those who entertain them.

Those who do partake of it and depend on what they get in excess of their salary don't last too long. And the people who are involved in that have a short life expectancy in the business, too.

Mike Harrison took the discussion to a deeper level by indicating he feels there's a major distinction between what's illegal and what's immoral. He feels a subtle moral form of payola runs rampant in the record and record industries. "The whole thing is built on favors, political relationships and egos. This is something that you folks are going to have to look at squarely."

Registrant Richard Green of Studio City, Cali., offered his opinion that the most important part of the Gospel Music Conference was raised that "you've got to go after getting the record accepted."

Bill Moran asked audience member Don Butler, executive director of the Gospel Music Assn., for his feelings on how the gospel labels will get secular airplay. Butler replied that he didn't feel it would happen soon, "we do have a springboard now from which we can experiment with some things. You don't have to spend all your money on one project. You take it a step at a time and learn your way as you go.

Harrison bluntly posed a stark potentiality—the possibility of a crossover act resulting in a backlash pushing the music form back into its place: "It happened with disco, hard rock, new wave, punk rock and it's going to happen with religious music."

"With religious music, it'll happen even bigger. Should you folks be successful, you will then fail. Not only will you fail, but the backlash you will suffer from the worst of fates—the secular music industry will move in on ones it sees there is a market here, and it'll market and produce circles around you and then kill the credibility of the whole thing."

Bill Cole wondered aloud if it's worth the price. But a previous to that, he had worked on the backlash pushing the music form back into its place: "It happened with disco, hard rock, new wave, punk rock and it's going to happen with religious music."

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The extemporaneous comment perfectly summarized the potentialities, problems and promises in building those sometime troubled waters flowing rapidly between the gospel and secular music industries.

Although Eric Paulson, senior vice president and general manager of the rack services division of Pickwick International, consistently came under fire, it was generally agreed that rack operations are not necessarily the best outlets for the exposure of gospel product.

The Conference session was entitled: “The Great Merchandising & Marketing Crossover—Into Secular Retail Outlets, Racks & One Stops. Differences & Similarities in Moving Black & White Gospel Product.”

The session was chaired by Joe Simone, president of the National Assn. of Recording Merchandisers and Progress Distributors.

Panelists include Erv Bagley, director of sales and marketing at Savoy Records; Lou Fogelman, president of Music Plus; Richard G. Lionetti, vice president of marketing and sales at WEA; Macey Lipman, president of Macay Lipman marketing; Roland Lundy, vice president of sales at Word Records; Steve Potratz, vice president, marketing at Sparrow Records and Paulson.

Lionetti suggested identifying “barometer accounts” (accounts that will stock and work gospel product). He explained that his firm recognizes where its sales potentials are and WEA would never give Pickwick (for example) 1,000 An- drae Crouch LPS because they would probably end up sitting there. WEA will, however, deal with what it calls “barometer accounts” in an effort to cross the Crouch LP to the general market. “Don’t look for your market share in racks. They (rack operations) deal with best of packages.”

Lipman, on the other hand, claimed executives at labels have not realized the sales potential of gospel music. Gospel product may sell slowly but it sells consistently, said Lipman. “And it has a long shelf life and high profits,” he added.

Lipman believes that in order to cross gospel product to the general market, it could be done in disguise. “The way to cross is through fusion such as country to pop, not force,” he said. He further suggested that the gospel industry develop more young performers “because the young performers don’t have to unlearn anything.” Lipman mentioned updating gospel’s image, starting with the LP jackets.

Several in the audience took exception to Lipman’s image statement. Sparrow’s Steve Potratz noted that his label’s jackets can stand beside any product.

Lipman suggested gospel groups might consider selecting more contemporary names, “not pompous names so they turn off people, but more contemporary names.”

In another area, it was pointed out by Word’s Roland Lundy that 80% of their business comes from bookstores and 20% from the secular shops. It was concluded that the bookstores are sales that are dominantly for white gospel product. It’s the reverse for black gospel music. It was stated that 80% of black gospel sales comes from the secular market and 20% from the gospel-only market.

There are other differences in black and white gospel product, according to the panelists. Potratz added, “Sparrow is a white-works Christian label. He also believes the word gospel carries the connotation of black gospel or the vintage Tennessee Ernie Ford-type material.

In the gospel returns area, Lundy stated that Word receives up to 38% returns from racks. Savoy’s Erv Bagley, however, was quick to point out that returns to Savoy (Arista) are extremely low.

Some complaints were lodged against manufacturers for not promptly paying independents. Joe Simone suggested: “On being paid, visibility is important. I get paid from my customers as long as they need me.”

A member of the audience claimed there are three problems in getting exposure for gospel in retail outlets: not enough shelf space, not the right product or quantity for the shelf space available; and the lack of knowledge or concern by label reps visiting outlets.

All in attendance agreed that educating the general music industry on gospel product is vital. The group also concluded there is little or no market for singles. “Singles for us do not work,” said Potratz.

Eric Paulson stated that the gospel business is not objective-oriented enough. “Set a direction heading for an objective,” he said. A member of the audience, based in Canada, offered a synopsis on how his firm is educating both the general market and radio stations to the viability of gospel music.

“We’re also putting together an educational process for dealers. Our product is now identifiable,” he said.

Other members of the audience challenged Paulson’s “objective-oriented” statement, some pointing out that their objective is to expand beyond bookstores into mainstream outlets.

Paulson noted that gospel marketing programs are not developed with the competition in mind or what dollar is being sought.

“When you walk into a K mart, you’re competing with a Fleetwood Mac and you must realize that,” he said.

Where Gospel Ends & Pop Starts

*Continued from page 62*

play, and we will not do it,” emphatically stated Moser. “We’re not in the business of breaking the law or moral codes or turning our back on righteousness and moral purity.”

“I endorse what Mr. Moser said,” agreed CBS’ Butler. “I would not stop to these practices.

“I’ll add an amen,” added Fogel- lman to an audience that was familiar with his terminology. “I’d never work for a company that I knew was knowingly involved in these things.”

Al Bell questioned from the audience the difference between the definitions of gospel and secular, addressing the query to MacKenzie who had said the difference was “spiritual integrity.”

Answered MacKenzie, “The difference is in the lyric. We look on the Christian artist as a role model. The artist owes the audience a Christian life as well as performance.”

The differences between black and white gospel were defined by Butler—perhaps the first time this delineation has been made in a public condensate. “In black gospel the rhythm borders on an R&B approach, whereas the rhythm is straight ahead in white gospel. Lyrically, black artists improvise a bit more than those in white gospel.”

Getting down to specifics, Moser was asked if—knowing the lifestyles of Bob Dylan and Willie Nelson (who have both released gospel LPs recently)—he could market their product on Word. “Yes on Bob, no on Willie,” answered Moser. “Dylan is one of the chosen works of God. I wanted us to work with CBS on ‘Slow Train Coming.’ He would be qualified to minister.”

The barrage of questions from the audience—which didn’t cease until the session was over—and then spilled over into the next half-hour (an unusual event for a three-hour panel)—provided more meaty comments from the panel.

Stan Moser, referring to church services, “If we’re the only industry I know of where 10 million customers willgather each week.”

A registrant from Pickwick International: “It seems like your marketing is geared toward very small segment of the record buying public. We, as an industry, ought to look at the alternate modes of music.”

Felding the question of whether there’s a line to be drawn in mentioning Jesus or God lyrically in gospel music, Gemmichael remarked, “It could be a very simple seed thought—it doesn’t always say Jesus, but it will always have to be scriptural. It’s hard to get the cardinal doctrines in 32 bars of music when I know some preachers who can’t do it an hour.”
Chris Christian Sees Lyrics As The Fundamental Difference

"There's no such thing as gospel music," said Christian. "Neither Chris nor I." He explained that his definition of gospel music is broader than that of many other artists.

Christian went on to discuss the importance of lyrics in gospel music. He said that the words of a song are what make it gospel. Without good lyrics, he believes that the music loses its power.

He also talked about the role of secular music in today's world. He said that secular music is important because it helps people feel comfortable with their beliefs and makes them think about their own spirituality.

Christian ended his talk by saying that he hopes that more people will start to appreciate the importance of gospel music and its impact on society. He believes that gospel music has the power to bring people together and make the world a better place.
New Horizons; Bridging the Secular Waters

Bill Moran, conference director, in a typical pose.

Erv Bagley, Fred Mendelsohn, Elliot Blaine and Lee Zhito discuss Neil Bogart's keynote address.

A Bogart keynote comment.


PTL Pals: Jim Bakker, Tammy Bakker, and Thurlow Spurr attending Neil Bogart's speech.

Chuck Kaye makes a point about publishers.

Shannon Williams lauded and applauded.

Joe Simone in action at the marketing/merchandising panel.


The New Benson Co.'s Eddie Messick has a question.

Luncheon in the breezeway.

Enjoying the closing reception are Star Williams, Bob Cotterell and Dawn Williams.

Lunchtime with Richard Green, Billy Ray Hearn and Sonny Carter.

A good news discussion with David Benware, Don Butler and Jim Black.
COUNTRY

500 Flock To 14th SESAC Awards Gala

**Continued from page 48A**

by John Conlee; most promising country music writer of the year, J. Clarke Wilcox; most recorded country song, "Love Is A Cold Wind: country music writer of the year, Shirl Milette, country song of the year, "Song of the Patriot"; top country syndicated series, "Hee Haw." and aor producer of the year, Ray Pennington.

Entertainment for the evening was provided by the Shoppe and co-median Freddie Roman.

A.H. Prager, SESAC's chairman, and Norman Weiser, the firm's president, were official hosts of the event. Other SESAC executives on the guest list included Vincent Indi
era and Charles Scuddly, vice presidents; C. Diane Petty, director of country music. Rick Greysen, director of gospel music; Elaine Cuber, di-rector of promotion activities; David DiBlick, public relations manager, Nashville division; and Betty Swink and Sherrie O'Donnell, coordinators of the Nashville office.

**Gospel Scene**

**BY GERRY WOOD**

Rick Greysen debuts the gospel music scene with his "Weed Of Honey," a creative mix of both contemporary and traditional material. Four of the tunes were finalists winners in the American Song Festival written by N. Cal-
lin Chenoweth; Fearless Choral Music. The LP will be distributed and promoted by Capitol Records. Light records plans a major promotion for the September release of Kristle's new LP, "I Can't Get Over My Past." It is an opportunity for fans of the Ameri-
can success story — escaping a difficult home life as a child to teach herself voice, music compo-

dition and mastery of its instruments. She was discovered and signed by the record company that first featured her on Andie Crouch's title cut of his new album, "I'll Be Thinking Of You."

**New Sales Slant**

NASHVILLE—Light Records/Lexicon Music is experimenting with a market approach to simul-

taneously releasing gospel albums and choral collections to soul-gospel modes in drug outlets.

The project, directed by Vickie Mack, product manager, ex-


duced opportunities for retailers by making sheet music available for choirs.

**Hail Church Choir**

NASHVILLE—Scarratt College was the site for the recent production of "Weeds of Honey," taped by Beryl Red and Ragan Courtney. Feature was the 80-voice choir from the Uni-


tvity United Methodist Church of Baton Rouge, La.

Choir director is Esther Sokolovsky. The choir has appeared in other Red/Courtney productions, including "Godspell" and "Cele-


STRINGED

* 5 Gold, 2 Platinum Albums — as songwriter, studio guitar-ist, background vocals with Alice Cooper and John Lennon.

** Seen on 47 different Christian TV shows, World Wide Ministry, 2 Gospel Albums, Autobiography.

**KIRBY REYNOLDS**
SALES UP ON '79
French Slump Over? Perhaps, Says Report

PARIS—Industry organization SNEAP (Syndicat National de l'Édition Phonographique et Audio-Visuelle) has given the French music business here food for thought, with publication of a mixed bag of trade statistics, some moderately encouraging, others distinctly alarming.

Sales figures for albums and cassette packs for the first seven months of 1979, 65 million LPs were sold, 13% down on the previous year. But in the first six months of this year there was a slight upturn: sales running 5% above 1978 levels, though still well below 1977 performance.

Cassette sales of 18.5 million in 1979 were also down on 1978 figures, by 5%, but again the first half of this year has witnessed an upward trend: sales 7% up on 1979, 5% up on 1978.

Singles so far this year are 3% down on last year, when a total of 45 million was sold, and as much as 14% down on the levels of 1978. Taking singles and albums together, there was a fall in 1979 of 10% below the previous year's levels, in the first six months of this year. Single sales are particularly depressed. Since the worst of the slump seems to have come in 1978, the halt in the sales growth since then only now appears as an improvement.

The Syndicate does not regard price rises as a main factor in slowing down, pointing out that though record prices rose by 12% during 1979, they were faced, they have only risen by 3.4% in the first half of this year, though inflation is ranging from 8% to 10%.

Moreover, says SNEAP, record costs have only gone up 57% since 1974, though it is not only prices that have been climbing over the decade. Bearing in mind that sales tax on discs and tapes remains at 10%, this is a real achievement, it says.

Total turnover for 1979 is put at around $497 million at wholesale prices.

Import/export figures are giving rise to some concern in France. In June this year, 7 million LPs and 1.9 million cassettes, worth $54.8 million. Imports were given as 10.5 million LPs and 2.2 million cassettes, worth $15 million.

Unfortunately there is now evidence that exports are falling while imports, and particularly parallel imports, are rising. The first six months of this year showed an increase of 17% over 1978, 7% over 1978.

Equally worrying is the evidence that domestic consumption is continuing to grow. While record player sales fell 15.4% in 1979 to 50,000 units, tape player sales, however, rose by 17%, and radio cassette recorder sales by 25%.

And as further proof, the Syndicate adds blank tape sales figures, which show a 12.5% increase in 31 million cassettes.
TAIPEI—The record industry's continuing battle against pirates here has yielded some handsome dividends.

According to the sound recording committee of the Taiwan Copyright Holders Assn., raids were conducted on several factories producing records in the capital city of Taipei during the period April to July.

A total of 160,000 compact cassettes and 6,500 cassette inlay cards were seized from these factories.

Similar raids were conducted on 11 small factories in the cities of Tain-chen, Hunchun, Shihlin and San-chen during the same period. The yield: 1,600 cassettes.

The operations were conducted by the association with the help of local police.

According to C.Y. Liao, chairman of the association and president of Four Seas Records, the people involved in piracy were brought to court. They were fined $1,000, but the amounts were "small."

What was significant, however, was that they were convicted of their illegal activities, Liao says.

A large majority of the seized products were recordings of local singers and artists. The association has reported its successes to the International Federation of Phonographic Industries and Videograms, which supports the body.

In its report, the association also outlined some of its anti-piracy activities during the same period.

One of its big projects was to publish a manual on how to stop piracy. The association is currently working on this brochure and hopes to complete it within the next one or two months.

The association says it has met with the Record Merchants Assn. of Kaohsiung, the second biggest city in Taiwan, to discuss ways of stopping sidewalk hawkers from selling pirated products. But details of those meetings were not contained in the report.

Pirate records and tapes continue to dominate the market. Single shops and sidewalk stalls in Taipei, Taichung and Kaohsiung. In the last two centers, pirate cassette and record stores sell these illegal products.

A majority of the pirate cassettes and records are by local singers and artists. International repertoire is rarely found in these stores because there are few English-speaking Taiwanese.

A pirate cassette retails for around $3. The exchange rate is New Taiwan $36 to U.S. $1, compared with between $4 and $6 for the original product.

Although the price difference between the two products is small, it means a lot to the Taiwanese music fan, many of whom don't have enough money for more than $5 a month.

Music—one of the few and cherished forms of entertainment, especially for those living in the rural areas.

Because of this, the cassette player has become a sort of standard equipment in many homes. Even the in- trawarNt boy use music to amuse themselves in the village.

"We're saying right from the start that we're the only people who are going to stop piracy. The problem is that there are many of these people in the world," Liao says.

They extend this point to say that they have put many of these people on the road to rehabilitation.

"This is something that we're proud of, and we're going to continue to do it," Liao says.

But he also says that piracy is a big problem in Taiwan, and that the government should do more to help.

The government has recently introduced new laws to prevent piracy, and the association is hoping that these will be effective.

"We're trying to work with the government to find a solution," Liao says.

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- AMSTERDAM — Martin Kleinjanz, 38, has become the new managing director of Ariola BeneLux. He replaces Wil Schipper, 42, who will concentrate on his job as vice president of the regional group. Schipper has been in charge of Ariola BeneLux for seven years, Kleinjanz has been general manager of Ariola Belgium since May, 1978. He says that more restshuffles within the company will be made before the end of the year, but none are likely at the Ariola BeneLux headquarters in Haarlem, Holland.

- MEXICO CITY — More than 1,000 people, including representatives of the nation's various record chains, attended Discos Peerless' recent sales convention here, held at the Maria Isabel-Sheronin. Among the artists showcased were Herman Scheurman, Jorge Castro, Silvia Tapi, “Prisma” and Beatriz Adriana. The company reported sales growth in both international and national repertoire, the former ahead by as much as 70% over the previous year. Among the foreign acts whose product has been well received via Peerless' Maxi line are the Rolling Stones, Edison Lau, Ray Charles, Engelbert Humperdinck and Los Machucambos. Overseas talent successful via the firm's Rock-O-Fecta series include Secret Service (from Sonet), Saxon (Carrere), Macho (Goody Music) and Flower (CC1). Other products from outside Mexico came from Magnet Records (U.K.), WMOT (U.S.) and Butterfly (U.S.). Successful local artists worked by Peerless include Los Babys, Los Fredy, Veronica Castro, “Prisma” and Jorge Castro.

- LONDON — First recipient of the Performing Right Society's Leslie Bossey Award is John Manduell, principal of the Royal Northern College of Music, and program director of the Cheltenham International Festival of Music. The Bossey award was founded by the PRS in memory of its late president of honor, who died last year at the age of 92. It goes, every other year, to “someone, not primarily a composer, conductor or soloist, who has made an outstanding contribution to the furtherance of contemporary music, and, in particular, British music.” Manduell, 52, is currently chairman of the music panel of the Arts Council of Great Britain.

- PARIS — Nearly 300 companies from 33 countries have so far confirmed participation at the 1981 MIDEM, to be staged as usual in Cannes, France, Jan. 23-29, which means that around 70% of the available stand space has already been taken up. As this is the 16th anniversary of the record industry event, MIDEM chief Bernard Chevry is lining up an unusually large number of galas—Britain will present one, plus specialist concerts in the country and traditional jazz fields.
The argument means the "closed-shop" rule operated by the union will be amended to include society members. Talks have been going on between the two "sides" as a result of activity during the two-month musicians strike at the BBC.

Now John Morton, general secretary of the MU, says: "A few different things helped bring us to this decision. There are also musical employment inherent in present economic problems, together with developments in video, new television and radio channels, cable and satellite broadcasting, and other areas which really could have a dramatic effect on the lives of musicians."

Also in the songwriting category, Tony Visconti, producer for his "Can't Be Here", recorded by Richard Stepp, the band of Bryan Adams and Jim Valance were recognized for "Shine On", recorded by Adams for A&M. Dwayne Ford collected the plaque for the song 'Layin' On Me', popular by his wife Patty Gallant; and Bruce Cockburn was cited for his selection "Copenhagen", then "Sailing Where The Lions Are".

Something music citation was made to Maurice Bell, president of the Briggs International label. The latter is nominated as "Ours For All Time" and "Hi, Ted" collection in collaboration with Sontet Music.

In the American listings, the following for the "Come To Me", recorded by Janie Jett; "Holiday In Hollywood" compilation for Tony Visconti; and "No More" Stepp, the band of Bryan Adams and Jim Valance were recognized for "Lilac Blooms Dusty Rose", recorded by Adams for A&M. Dwayne Ford collected the plaque for the song 'Layin' On Me' popular by his wife Patty Gallant; and Bruce Cockburn was cited for his selection "Copenhagen", then "Sailing Where The Lions Are".

Country music citations went to MEC Records, for its Ron- fice Prophet-recorded hit "Everybody Needs A Love Song"; Dallas Harms, for its top album "Our Love Is Here To Stay"; and Dick Diamond for "Com- plete's tribute to the most performed country works.

It is in Norway that the emergence of small and independent publish- ing outfits is particularly noticeable. It stems from an awareness that nors can be found to help Norwegian-created music, the fans being less impressed now by the rehash cover versions of international hits.

Certainly this is the view of Philip Kornev, manager of the market for the Norsk Record Co., which handles around 50% of local song product, and a third of all international publishing in Norway—with Norsk Musikkklarg and Musikkhuset the other main parties.

Frost Music handles, among many, Arne Bendiksen, Benny Borg, Manu, Martin and Arctic, plus Warner Bros, Southern, Ofel Gay, ROM, and the sheet music activities of Sweden, etc. Talk.

Kruis finds it comparatively diffi- cult to sell Norwegian music outside the Scandinavian region. She means competing with the rest of the world but in outside markets. We might point out that we have been selling to foreign countries. One outstanding example is Anita Skorgan whose Europa collection has been released with both German and French dics.

"However, the problem for Nor-wegian publishers is to make our foreign counterparts understand that Norway is a small country and not just four million people. We cer- tainly have major problems with pi- rate imports. We lose so much money in this way, and that makes it much more difficult for us to pay our guarantees for potential hits."

The Scandinavians Expect Levy On Blank Tape

Continued from page 73

Belgian Fests

Continued from page 73

Belo- fends is the man who arranged many of the late Bert Kaempfert's hits. His disk is just out on the PRT/ Piccadilly label, also distributed by the BC Canada appears.

Canadian Product For Release

BY DAVID FARRELL

TORONTO—Record companies in Canada appear to be ignoring the caution that their U.S. counterparts are showing toward new act sign- ing.

In fact, a review of product sched- ules here shows a flood of Canadian album productions flowing onto the market in the next few weeks by both new and established acts.

Capitol has just issued new al- bums by Long John Baldry, signing The Surt and a "best of" from orange, according to the latter.

The latter has been released as a marketing campaign for new sign- ing the Teddy Boys debut LP, Poly- gram. Signs for new releases of Mills, Martha and the Muffins and singer Andy Kim, latter under the pseudonym of Bonar Longellow.

RCA, which has scored several substantial sales successes with Ca- nada acts this year, most notably with Powell, Bros., a new label (EMI-America), has just issued new albums by Carroll Baker, the Terry Crawford, Berte Stone, Larry Doug and the Slugs. On tap are albums by Manette Workman, Gaston Mandeville and the Down.

Mills appears on the new Orient Records label, funded by RCA and helmed by producers Willi Morris and Ian Gunther, both of whom are also tied to RCA through TYP Productions, which are established in the year with Toronto band The Croy.

CBS has released a new release of Canadian long players in the past several months by Straight Lines and Lowerboy, the latter ex- ceeding gold sales within seven weeks of release, according to the label.

Right now the emphasis is being placed on Bruce Cockburn's "Hu- mans" LP which comes out on the True North label, distributed here by CBS and in the U.S. via RCA on the Millennium logo Epic U.S., recently signed Canadian singers Susan Jond and Dan Hill, the latter representing Canada at the Tokyo Song Festival.

MCA is releasing a new version of the New Trooper album, a west coast band that has over one million al- bums in the country to date. Considered a priority release by the latter, Trooper was initially imported to promote its album, as does Prins with its "Greatest Hits" pack- age on Capitol.

The Pinn LP consists of 10 songs, including one new track, "Cover Girl," said to be inspired by the tragic death of Canadian playback cover girl Dorothy Stratton. Passport Records, distributed in Canada by Capitol, will release FM's third al- bum this month and Phonodisc Rec- ords is releasing the "Fifty Dull" LP forPass Potency Records, an Osaka based indie label.

True North follows Cockburn's "Humans" LP with a first analog recording for local band Rough Trade, titled "Avoid The Fear." The group has one LP on release on the Umbrella label, a direct disk recording made several years back.

A&M is active in a promotion as prom- otion Canadian repertoire right now, too. The company has inked distri- bution pacts in the past month with Sixth Records of Vancouver with immediate releases on them by the Claire Landin Band, and Sharl Ulrich. A massive national tour is booked to coincide with the release. A&M has signed a recording contract with a new band that was formed as a result of an deal with Falcon Records, which has new LPs completed by Lydia Taylor and key- boardist.

In addition to this, the company has inked directly several new bands of late, including Orwia band Foo, Pot. Bros., Frost Wolf fro Vancouver and songwriter Eddie Schwartz. A&M also distributes El Mocambo Rec- ords, a new indie with Canadian al- bum product released for CBS, now in their distribution and the Bush and the albums and the comedy duo of MacLean & MacLean.

Most of all the acts mentioned, es- tablished or otherwise, have na- tional or regional tour dates planned to in back the releases. Whether Ca- nada's radio can absorb the flood of material is another question, espe- cially with the 30% Canadian content regulations that (invariably) sets these albums apart from the regular flow of international product. But random samples of radio reaction indicates that product origin is no longer as important a factor as be- fore. The Teddy Boys' controversial debut single, "He Only Goes With Boys," was an immediate add at the all-important and influential CHUM-AM powerhouse outlet in this city.

Significant still is the relatively unknown Bennett Woodhead's first LP on a one-shot indie label getting radio action at Mon- treal's influential CHOM-FM and Windsor station CKLW. This, with- out distribution.
**Long Chart Life For Floyd, Styx**

‘Wish You Were Here’ LP Sells 1.5 Million Copies

HAMBURG—A retrospective view of the first nine months of this somewhat turbulent year in the German music industry produces a wide mix of musical emphasis, some remarkable success stories and a basis for optimism in the build-up to the New Year.

Most successful album in the chart is “Wish You Were Here” by EMI group Pink Floyd, for it has been in the listings for a staggering 247 weeks and has sold more than 1.5 million units in Germany alone.

More surprising is that Barclay James Harvest, long a big seller here, takes second place with the album “Gone To Earth,” which has been in the chart for 148 weeks. This Polydor band is followed by Supertramp (A&M), which has topped the 30-week mark with the “Breakfast In America” package, and the “John Denver—Greatest Hits” (RCA) compilation. Alan Parsons Project (Arista) has had the “Evil” LP in the charts for more than a year.

In the singles section, A&M band Styx has had its “Boat On The River” listed for more than 30 weeks, and only a few weeks behind have been: Eruption (Hansa) and “Go Johnnie Go”; Otowam (Polydor) and “Dico”; German group Chilly (Polydor) and “We Are The Pop Kings”; and Bonny M (also Hansa) and “I’m Born Again.”

Bestseller in the sheet music field here now is “Ballade Pour Adeline,” from Budde Musikverlage in Berlin. It comes initially from Paris, where Delphine Records recorded pianist Richard Clayderman on the theme composed by Delphine chief executives Paul de Seneville and Olivier Toussaint. It’s out here on Teldec.

But also very successful in sheet sales are the songs of “Let’s Get Acquainted” and “Schwago Melody.”

In the printed album field, the books of Chappell (“Musikladen”) and Sikorski (“Pop Piano”) are very successful. Music Sales in Cologne is also doing well with the Sammler Books of “Beatles Complete, Elvis Complete,” and “Beatle Boys.”

Lately, the breakdown of the German radio chart, based on actual air-plays in September, shows ABBA and Olivia Newton-John as the most-played international artists. Statistics researched and monitored by “Hit Service,” the German radio weekly magazine, show that these two acts are followed by Lips In Queen, Secret Service, Electric Light Orchestra and Cliff Richard.

In the sheet music field, the radio charts at record company level has EMI Electrola (Cologne) in front with almost 30% of the sales, followed by Ariola (158), CBS, Deutsche Grammophon (141), Teldec (71), Metronome (48) and WEA (23). Most successful individual label is Hansa, with 40 titles aired, and the most successful local artist is Gitte from Global in Munich who hits 16th place in the individual artist ratings.

**Kiss Creates Traffic Jam**

HAMBURG—An all-out promotional campaign, taking in multimedia exposure and merchandising drives, for U.S. band Kiss here boiled over yesterday with a group’s autograph session in a Frankfurt record store resulted in more than 2,000 fans causing severe traffic jams.

Phonogram pulled out all the stops for the German leg of the Kiss European tour. Television appearances, full-page advertisements in the key pop magazines, tour jackets, in-store video, press kits, posters and a window-dressing display competition in 150 selected stores were all backed by a back catalog sales drive via a special price structure.

An immediate result was the appearance of two Kiss singles, plus the two albums “Dynasty” and “Unmasked,” in the German charts in the same week.

The 12 German concerts pulled a total of 300,000 fans. The only hassle being over the use of the usual Kiss logo. But the band readily agreed to change it, because of its similarity to the Nazi insignia, now unlawful to display in Germany.

Build up of Kiss-mania here suggests the band will be one of the biggest sellers in Germany over the next year or so.

**Pianist Tristano Gets Fest Tribute**

BERLIN—A concert dedicated to the memory of the late pianist and composer Lenine Tristano, who died in November 1978, will be one of the highlights of the 17th Berlin Jazz Festival Oct. 28 to Nov. 2.

The concert, on Oct. 30, will feature the Werne Marsch Quartet, with Tristano piano protege Sal Mosca on piano, Eddie Gomez on bass and special guest, Kenny Clarke on drums, former Tristano associate Lee Konitz in duo with French pianist Martial Solal; a solo performance by Tristano pupil Connie Crothers; a solo recital by Ran Blake, playing “Requiem For Lennie”; and an appearance by the Tristano-influenced German quartet, Tiepold-Thielfer-Lrey.

Producer George Gruzin has put together a festival of wide-ranging musical forms—from the “Focus On The South” presentations of the opening two days (with the Young Tuxedo Brass Band, Piano Red, Doctor Feelgood and Clarence “Gatemouth” Brown to the more modern and adventurous sounds of Mauricio Kagel, Mike Westbrook. The Woldgang Dauner/Albert Mangelsdorff Duo and Baird Her- ney’s year of the car from Boston. The “Focus On The South” concerts will be in the Metropol on Oct. 28-29. All other concerts will be in the Philharmonic Hall.

Swiss drummer Daniel Humair has arranged a presentation featuring young musicians from France, called “The French Connection” for Oct. 29 at the Philharmonic Hall. Among those appearing will be Humair himself, Didier Lockwood, Henri Texier and Jean-Louis Chau- temps. On the same evening there will be performances by two groups (Continued on page 17)
Alaska: the Last Frontier Of Pop
Northern Stage Offers Luxury Package To Lure Acts

By CARY DARLING

LOS ANGELES—America’s last frontier, Alaska, is now being opened up on a regular basis for pop music concerts. With the staging of a three-day Grateful Dead show in Anchorage last June, the plans of the Northern Stage Co. have finally come into reality.

In the past, weather, remoteness and lack of a large population center have kept many acts away from the state. However, Northern Stage offers a “fantry package,” a veritable vacation, to lure acts to Alaska. This package includes hiking, rafting, fishing or any of the other activities in which the act wants to partake—all planned and paid for by Northern Stage.

The firm also picks up the tab on all promotion, transportation, freight and hotels. So far, Northern Stage has presented the Grateful Dead and Bonnie Raitt in this fashion.


So, Lichter wrote proposal letters to several groups and hooked up with Fred Lappin, formerly of the American Recording Co. (ARC) as vice president. The Grateful Dead were the first to respond. “Every year they would say they were going to do it and they never did,” continues Lichter. “Last December, they said they were serious.”

Aside from persuading groups to come to Alaska, Northern Stage had to convince the state itself that it was ready. “Alaska has been skeptical about large groups coming in,” confirms Lichter.

Part of this feeling stems from the fact that Anchorage, the largest city of 160,000, has only two small venues: the 3,500-seat West High School gymnasium and 2,000-seat West High School auditorium.

“Audiences aren’t used to major entertainment there,” says Lappin. “And when someone would bring a show in, the audience would see a poorly run show with four guys holding flashlight instead of getting the proper lighting.” Northern Stage imports much of its sound, lighting and technical equipment from the lower 48 states.

Ticket prices run higher than in the contiguous U.S. “For the Grateful Dead, tickets were $17.50 and for Bonnie Raitt, tickets were $14.50. Alaska has the highest cost of living of anywhere in the U.S.,” notes Lappin. Both shows sold out.

Though they rarely see live shows, Lichter and Lappin contend Alaskans are abreast of what’s going on. “There are a lot of ex-hippies living here and they constitute most of the AOR market. There’s almost no rock in Alaska but there is a market for it and country is big.”

Lichter notes that two new venues, a 4,000-seater and a 7,500-seater, are due to open in Anchorage in the next two years. Along with the fact Alaskans may have a lot of disposable income because of the new natural gas finds, he hopes that Alaska will become a regular stopoff for major acts on their way to or from Europe, Asia or Australia.

At present, no other acts are scheduled to play Alaska through Northern Stage though they may bring in an opera company later this year. However, the firm may provide a “fantasy package” for the Grateful Dead in Hawaii. Along with Hawaii, Northern Stage would like to present shows and fantasy packages in other remote areas of the world.

IN DISK, TAPE PIRACY

German Team Finds Mafia’s Involvement

• Continued from page 1

to serious injuries for the dealers involved.

It is against this apparently mounting incidence of threats of violence that the combined industry sectors are trying to defeat the piracy issue.

The basic figures of financial losses to the industry are hard enough in themselves. So far this year, the industry has lost sales of more than 3 million albums and 5 million prerecorded cassettes. That represents 3.5% of the total turnover of the entire album market and 10% of the overall cassette business.

Most of the pirate albums, according to the investigators, come from Italy, the U.S., Israel and Portugal. The cassette piracy is centered on the frontier regions between Belgium and Germany and in the linked “triangle” of Austria, Switzerland and Germany.

Detectives working for the industry, GEMA, IFPI and the police investigated the phenomenon involving, in part, self-produced pirate material in department stores, much of it virtually perfect in every detail. But even harder to unearth is product sold in smaller outlets and emanating from small, “anxious” pressing plants.

Admits Wolfgang Nick: “We’ve found out about some piracy scandals simply because of chance, by sheer lucky breaks.”

On May 9, detectives found a cassette manufacturing plant in Belgium in which there were 60,000 pirated prerecorded cassettes. Investigations showed that this factory had sold in Germany alone more than 500,000 allegedly illegal cassettes.

Then on July 9, this year, police found 8,000 allegedly pirated cassettes in Vienna, and alleged pirated product in 1,200 gas stations.

Then, in early September, industry detectives raided a studio in Oberhausen and unearthed much pirate product. The owner and documents sold tapes to hotels, bars and airports as background music and as music for farming. Officials discovered there were 880 tapes, 320 master tapes and more than 20,000 labels. Industry detectives have more recently found that the studio owner had a yearly turnover of at least $100,000 from pirate product alone.

Now, says Wolfgang Nick, industry lawyers are working on around 50 piracy matters in Germany and there’s an all-out effort to really humiliate the “piracy gangsters” at the beginning of the New Year.

Certainly next year the German courts will hear the start of proceed- ings with 10 serious and documented cases against two pressing plants in Germany said to be centers of alleged pirate activity.

And in the last month, courts in Hamburg convicted suspected pirates with sentences ranging from nine months in jail to a fine of $45,000.

Maffay Platinum

HAMBURG—Metronome singer Peter Maffay is set to receive a platinum disk for 500,000 sales of his album “Revanche” from the company’s management next month. Sales hit the 450,000 unit mark by the start of October. Now the artist is set for a national tour of Germany early in 1981, the trek promoted by Fritz Rau, of Lippmann and Rau in Munich.

October 16, 1980 Billboard

Our Cathedral Is Not The Only Good Reason To Visit Cologne!

COLOGNE IS ALSO THE SITE, WHERE ONE OF THE MOST SUCCESSFUL MUSIC PUBLISHING COMPANIES IS LOCATED.

We were able to place 15 titles in Germany’s Top 75 charts in the first half year 1989. This is the result of concentrated promotion - work and good connections to the recording companies.

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Cassette Production

Continued from page 1

ing facilities in the last six months. Like others surveyed, PRC is still active in 8-track duplication, but finds the proportion steadily shifting toward the cassette configuration. Two-thirds of the company's prerecorded tape production is in cassets, with 8-tracks continuing to decline.

Landy is not unhappy with this development as he considers cassette duplication much more adaptable to automation than 8-track.

Landy and others conclude that at least part of the current strong demand for cassets is etable to labeling inventories to shrink under recent austerity programs. As consumer demand decreases, these inventories require replenishment, they point out.

In general, say those contacted, labels are ordering cassettes in more conservative quantities, preferring to reorder frequently than gamble on large initial orders.

At ASR Recording Services, a three-shift, seven-day operation which has been in effect since just after Labor Day, says Sandy Rothberg, corporin-clal. Some 1300 cassettes are produced daily in the company's plants at Glen Rock, N.J., and Canna-ga Park, California.

Recent expansion will be comple-ted by a long-term development program that will see ASR capacity doubled by 1984.

Of current production, less than one-third is accounted for by 8-track, but the number in this config-uration is fast declining. "I have plenty of 8-track capacity," says Rothberg.

The ASR executive notes in-creases in demand for non-music cassettes, which he and others agree comprise a substantial chunk of total tape production. Religious, in-dustrial and educational cassettes are given as significant categories, al-though in the case of educational, numbers are said to be slipping as school budgets are trimmed.

Prerecorded tape production at American Sound Corp.'s plants in North Hollywood, Atlanta, and War-ren, Mich., totals about 125,000 units a day, of which about 80% are in the cassette configuration, accord-ing to Paul Adams, vice president of marketing. "We were never strong in 8-tracks," he admits.

The first three weeks in September, normally a good time of the year, was "extremely slow," adds Adams, reports. But then the company experienced a strong turnaround and now keeps two shifts busy.

Only a week ago a larger building was occupied by American Sound in Warren, and growth plans call for the eventual acquisition of a fourth facility, probably in the cast, says Adams.

One significant exception to re-port of strong current experience with cassette production comes from Allson Audio.

Assistant in preparing this story provided by Irv Lichtman.

Though not dismissing gains made by cassettes, Louis Ligator, chairman of the Houseplant, L.L.-based company, says that while offer ing a second shift backup, it is working below its cassette capacity of 200,000 units a day. This is un-usual, he adds, for this time of year when in expensive in otomotive busi-ness meant a full capacity load.

Ligator declares that labels have lowered their order volumes on initial runs of cassettes. He's also greatly dis-couraged by label attitudes toward the 8-track configuration.

"They're trying to kill it at a time when they can use all the volume they can get," he says. "There are 60 million 8-track units out there and the market remains strong in Latin. Country albums are doing well in Glen Rock. N.J., which produces a lot of Latin albums." says Rothberg.

Allison, however, is planning to convert "at least five 8-track sys-tems to cassette," he says, as well as 8-track packaging units. This would reduce its daily 8-track capac-ity below the current 160,000 units.

Among smaller duplicators riding a steep expansion curve, Tapecon Inc., of Stamford, Conn., is an exam-ple of carefully mapped growth. "We're never stopping expanded," says Gene Tornatore, president, who points to successive increases in plant floor space from 5,000 square feet six years ago to a present 24,000 square feet.

Current capacity is 34,000 tapes daily, with two shifts at work since just a week ago. Most of the firm's output is cassette, with a "very small sect " in 8-tracks provided.

Tornatore says that at least part of the current surge in cassette production is due to a relative soft-sell among retailers of much of the cut-out merchandise which glutted pipe-lines the past year or so.

The Tapecon chief also takes note of more modest but more frequent orders now placed by labels. "Where they used to order 100,000 of a hot item, they now order 25,000 and place additional orders on every other day for quantities of 10,000.

Much of his potential for growth, says Tornatore, is in the area of non-music cassettes. As do others, he numbers religious and industrial sources as vigorous contributors to total cassette demand.

STREET HITS—Carl P. Mayfield, left, director of promotions for WKFQ-FM in Nashville, presents copies of the radio station's "Street Hits: The Record Album" to members of the Nashville Music Assn.'s board of directors. Proceeds from the LP's sale will go toward the recording of the album, which contains songs by 10 local Nashville musical acts, are Don Light, center, Jimmy Bowen, seated, and Bob Montgomery, right.

RIAA

Continued from page 1

preferably one based on the percent-age of the list price of records. ised. Until now, RIAA has ar- gued for maintaining the current rate of 2% cents per tune with no ad-justment.

In making the proposal for peri-odic adjustments, the RIAA empha-sized its continuing position that there is "no justification...for any increase...under existing economic conditions." The flat cents-per-tune rate should be retained as the gen- eral prevailing industry practice, the RIAA says.

However, an adjustment in the flat rate proportionally to any change in the "average price of leading al-bums" in a given week. This year would be made in 1982 and 1985 if the Tribunal accepts the RIAA's proposition.

The average price of leading albums would be arrived at by exam-in ing the prices of albums ap-pearing on the music trade journal charts.

According to the RIAA, the flat cents-per-tune rate should be main-tained because it has "minimized the cost of royalty administration, which is wasted money for both copyright owners and copyright users."

The RIAA says its plan is simple to administer and also ties interum adjustments to Audiofidelity Ent erprises, parent of the label.

DiscoVision Looks For Recording Acts

By JIM McCULLAGH

LOS ANGELES—Music will con-tinue to play an increasing role in MCA DiscoVision programming in the future, according to Jim Fiedler, MCA DiscoVision president.

Fiedler acknowledges that his firm, in its role as record owner and origi-nator of programs for the laser optic videodisk system, is in the negotiat-ing stage with numerous recording artists for both existing and original video music product and expects major program announcements to be forthcoming soon. Video music will entail concert footage and other approaches.

As of Dec. 1, he points out, both the U.S. Pioneer Laserdisk and Magnavox Magnavision videodisk players—both compatible with MCA DiscoVision videodisk soft-ware—will be national in distribu-tion.

Pioneer, for example, indicates that it is U.S. technology and origi-nator of record stores and video specialty retailers. Even the bookstore might be a viable outlet.

MCA DiscoVision disks are also available to the consumer via a toll-free 800 number.

Fiedler adds that every effort is being made to see titles available in sufficient quantities in all mar-kets. The laser optical camp has been plagued in its selective market approach in the past year with insufficient availability of titles as well as manufacturing/quality control difficulties.
NEGLECT CAN KILL, TOO. IT JUST TAKES A LITTLE LONGER.

Mention the words "child abuse" and painful images of battered and beaten children probably come to mind. Rightfully so. Over 2,000 physically abused American children died last year. But the problem is more insidious than physical abuse. Much more.

The awful fact is that thousands of parents are abusing their children by leaving them alone. It's called neglect. A child growing up without parental love and attention will grow up bent and warped. Worse yet, a child who isn't provided necessary food, clothing and shelter can, and often does, die.

Physical abuse and neglect are at the opposite ends of the spectrum, but equally deadly. So are other types of child abuse, such as emotional damage, where a child is teased or belittled to the point of feeling inferior. Or sexual mistreatment, where children are abused by a friend, neighbor or close family member.

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It's 10 Years For 'Dark Side'

MILWAUKEE—"The Dark Side," the nation's longest running commercial jazz program which airs on Milwaukee's WQED-FM, is celebrating its 10th anniversary with a massive jam party Oct. 26. The show's originator and host, Ron Cuzner, promises that 10 top talents will be unplugged for the first time in honor of the program's birthday.

Ron Cuzner's show, along with Vanguard recording artist Bunky Green will headline a lineup of musicians who are donating their talents for the show at the Metropolitan Community Church. Local bassist Larry Lange will head a four-piece house sax section in a rhythm section, and Bill Schaefer will lead a four-piece trombone section.

The sax and trombone units are being assembled expressly for the anniversary party, according to Cuzner, an honorary member of Milwaukee Musicians Assn. Local 8.

Cuzner who is a native of Milwaukee and Vanguard recording artist Bunky Green will headline a lineup of musicians who are donating their talents for the show at the Metropolitan Community Church. Local bassist Larry Lange will head a four-piece house sax section in a rhythm section, and Bill Schaefer will lead a four-piece trombone section.

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Glenn Gould got his start in eccentric, even precocious, pianistic performance and recording years ago. With his unconventional tempos, extended silences and mannered playing, he was able to build a brand of repertoire playing that was both divergent and justifiably idiosyncratic. In addition, his voice is musing along with a melodic passage in the treble, his fingers might be brought out a left hand accompaniment.

As to his idiosyncrasy, Gould believes that classical performers should use studio "tricks of the trade" to enhance their recorded performances. He maintains that the recording process plays a large part in his decision to leave the concert stage. Gould also enjoys teaching his piano. He has written several books and articles. Today, his piano feels duty-bound to sound like a piano, and the instrument he uses sound very little like a piano.

The action is a conventional piano, which an HM Selective is an old manual, and the hammers are hard in the extreme. Even the damping action sounds as if it has been made nonis. The entire effect gives the instrument the feel of a harpsichord, but with greater colorfulness, verve and dynamic flexibility.

The pieces represented here are not well known, although they were composed during Bach's most fertile years, 1720-21. which also produced the Brandenburg Concertos and the Well-Tempered Clavier. This is all the information on the music CBS provides in its skimpier liner notes, a very disappointing change from its usual informative discussions which grace the label's other Gould releases.

The first selection is a grouping of taped programming is being explored. Reportedly regular program intermission features will be added in addition to commercial opera recordings yet to be selected.

The season cancellation, following a contract dispute between management and the union representing the pit orchestra, was announced Sept. 29. Live Saturday afternoon broadcasts of Met performances over hundreds of U.S. stations are sponsored by Texaco.

Firm Branches Out

NASHVILLE—The Star Factory, which handles public relations, publicity and promotion for country artists, has broadened its services to include art layout and design. The firm's address is 1300 Division St., Nashville 37202, (615) 259-3790.
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The more things stay the same, the more things change.

Ask Leo Sayer. His new single, “More Than I Can Say,” (WB 49565) is streaking up the charts with an abandon that could only be called typical Leo Sayer. An international smash hit and with over 200 stations on the song here, “More Than I Can Say” is exploding just like Sayer hits “When I Need You” and “You Make Me Feel Like Dancing” have in the past. But, also as usual, Leo’s music has changed. This time it’s a tighter, leaner Leo under the guidance of producer Alan Tarney. It’s proof that Leo can do it any old way he chooses.

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Leo Sayer.
Living In A Fantasy.
Produced and arranged by Alan Tarney on Warner Bros. Records & Tapes BSK 3483
**Billboard’s Single: The Soul**

**ANALYZING THE WEEKS’ HOT SOUL SPOTLIGHT...**

**HEATWAVE—Singers Of The Soul (4:09); written: James Guthrie, Johnnie Johnston, Jr.; producer: Ron Howard; published: Epic Records—ASCAP 200028.**

**Title:** "Lonely," by Danyel "DaReal" Donaghey; written: Danyel "DaReal" Donaghey, Rhymefest; producers: Rhymefest, Link, Mis chopped; publisher: Reach Records—ASCAP 2070055.

**Title:** "Welcome," by Bilal; written: Bilal, J. Paul Williams; producers: J. Paul Williams, Tha Producer, Dr. Luke, Big Beat Music; publisher: Big Beat Music—ASCAP 2070055.

**Title:** "No One Will Ever Know," by Mary J. Blige; written: Mary J. Blige, Jadakiss, Craig David; producers: Craig Harris, Mike Spencer, Dr. Luke; publisher: Sony ATV Music—ASCAP 2070055.

**Title:** "Nothing But The Beat," by Clarence Carter; written: Charles "Clare" Martin, Larry Dunn,are Rogers, Len Ross; producers: Charles "Clare" Martin, Larry Dunn; publisher: Acuff-Rose Music—ASCAP 2070055.


**Billboard’s Recommended LPs**


**Jill Scott—"Golden," by Jill Scott; written: Jill Scott, Horace Grant, Darick Campbell; producer: Darick Campbell; publisher: EMI层Producers—ASCAP 2070055.

**Lauryn Hill—"Jericho," by Lauryn Hill; written: Lauryn Hill, D'Angelo; producer: D’Angelo; publisher: The Chairmen of the Board of Trustees of D’Angelo’s Music—ASCAP 2070055.


**CeeLo Green—"CeeLo’s Superestreum," by CeeLo Green; written: CeeLo Green; producer: CeeLo Green; publisher: CeeLo Green—ASCAP 2070055.


**Soul**

**BOHANNON—"One Step Ahead," by Bobby Bohannon; written: Bobby Bohannon, Joseph McKnight; producer: Herb Waters; label: Fantasy Records—ASCAP 2070055.

**Modern Soul: The Eclectic Collection of the Finest R&B Artists—Vol. 2**

**JUNIE—"Bran, B.S. News 416385."**

**Jazz**

**OSCAR PETERSON Trio & SINGERS UNLIMITED—Lee Konitz, trumpet; Warren Vache, clarinet; Frank Rosolino, bass; Bill Crow, drums; arranged: Bob'eau Scull; production: Bill Crow; label: Blue Note—ASCAP 2070055.

**Sundance Jazz—Vol. 1**

**ADULT CONTEMPORARY recommened**

**BILL VONTOHN—"(I Am) Number One," by Bill VonTohn; written: Bill VonTohn; producer: Bill von Tohn; publisher: Bill von Tohn—ASCAP 2070055.

**DAVID POMERANZ—"I Don’t Want To Make You Cry," by David Pomeranz; written: David Pomeranz; producer: David Pomeranz; publisher: David Pomeranz—ASCAP 2070055.

**TENACIOUS D—"(I Am) Number One," by Tenacious D; written: Tenacious D; producer: Tenacious D; publisher: Tenacious D—ASCAP 2070055.


**Artists**


**JIMMY SMITH—"(I Am) Number One," by Jimmy Smith; written: Jimmy Smith; producer: Jimmy Smith; publisher: Jimmy Smith—ASCAP 2070055.

**Billie Holiday—"Do It Again," by Billie Holiday; written: Billie Holiday; producer: Billie Holiday; publisher: Billie Holiday—ASCAP 2070055.
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*Hot 100 A-Z (Publisher-License)*

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.
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For complete chart, see Billboard (Aug 25, 1985).

Top LPs & Tape

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BUFFALO PROMO GROUP

Meyers Helps Both Known & Unknown
By HANFORD SEARE

BUFFALO - Backing new artists, being a trendsetter in radio, managing and producing unknown acts in this economically-recovering market is the type of work Arnie Wohl and Bruce Steinberg select for themselves.

"We know the major priorities of the record companies," admits Meyers, and they're the ones with the more obscure new material. If the record looks great, it's destined to sound great. "Unfortunately," says Meyers, "the Buffalo market is predominantly conservative and leans towards a demographic of people not so interested in new sounds. It responds to most crossover supernovas like Kenny Rogers, Diana Ross, and Stevie Wonder, "

Meyers reports a sales uptrend in this Western New York area, tagging a new artist and keeping up with past low sales instead of the sluggish, national financial environment of the 10% unemployment rate here.

According to Meyers, two top selling LPs can now be purchased for $15.50 here. 1974 sales were expected to increase 10% over the last two years and the traditional season slowdown from April to July.

Meyers states that cross radio operations as WBEN-AM, WKBW-AM, WPHD-FM, WGR-FM, and WBFO-FM bring in new artists like Atlantic/ Cotillion's Stacy Lattisow's 1st single and LP.

Circling the region from downtown Buffalo to Batavia, Frewsburg, and WNY, Meyers claims that what is needed here is a large, local radio network.

Underseeding the firm's proven, credible track record since 1971 with the Buffalo station's instant groundwork efforts for Neil Diamond's and Bruce Springsteen's upcoming concerts, Meyers provides the key to the白云 Ridge and general atmosphere.

Top brass at PolyGram Corp., including David Bram, new head of promotion, executive officer of PROMO Record Operations U.S.A., held meetings Sat- turday and Sunday (11-12) at the Tarrytown, N.Y., Execu- tive building. The aim: to apply the concept of "profitability" to the company, although word is that the gathering also touched on the possibility that Bram would assume the high-decibel Chairmanship of the PolyGram Licensee Commission. He's been appointed the head of arts and culture wing, which meets with representatives of adjacent Sonora, Meyers reports.

Neil Bogart continues to firm overseas deals for Boardwalk Records. The new label now has affiliated with Vogue for France and the Benelux Countries. Du- mae, a label for Asia, and South Africa, Bogart's smart inclusion of the label on the Harry Chapin album cover, the label's first package, was a stroke of subtle marketing. Bendet and Dick Sherman were on personally pushing major accounts such as the "Popeye" soundtrack album coming late this year. One of the events scheduled for 1980 was the first international Video Music Conference at the Sheraton Universal Ho- tel, Los Angeles, Nov. 25-23 is a major event in a distant year, gaining in importance, which would be fed simultaneously into the global community.

Expect a more formal association of those electronics-manufacturers, manufacturers of recording power worldwide, which support the laser-optical video disk concept to surface in the next six weeks. Veteran Jet Casey Ka- nes, who has been active in the Electronics Fighting Pa- tron, "a forthcoming flock," is a busy merchant, processing products, gearing a lean period with labels in common. "It's a tough period", he says. "It fits into the catalog source industry." They are trying to get more product to the marketplace. Many companies, according to recent data, are shifting to other multiple suppliers. In assessing the proportion of these strong versus low marketable goods, one can easily say that one-third of the market was at least $200 and two-thirds and poor and you could profit on that one-third.

CBS talks with at least two more labels for "pressing" mids and 10-12 week shrink with various national labels. "It will have to be a good record," says Handshake, Boardwalk, CTI and Midsong. The company's not going up on luring Bob Beal's album label to that area, but L.A.'s Bill Rauber may link in with a new force right toward the turn of the year. Randles, the monumental Cleveland radio impresario, is still an educator on the banks of Lake Erie. Demo- noids and Bruce Springsteen's upcoming concert at the Oviedo, Florida, is a step in the correct direction.

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Country Fare Clicks For New Fla. Spot
By SARA LANE

FT. LAUDERDALE - What Stud- dio 54 was to New York, the Silver Saddle Saloon will be to country, if Arnie Wohl has his way here.

Wohl opened the doors to his posh, country-inspired establishment Sept. 24 and within four weeks, the Silver Saddle Saloon has been the subject of the West Street Journal front page profile along with Gilley's, has had its first television show taped on opening night (11-7-80) and from word of mouth advertising is SRO from Thursday to Sunday.

When Wohl and his partners, Zale Bernstein, a tax attorney, and Aaron Hanuka, an international business investor, heard that Bobby Van's Bachelor's III was for sale at a cost of slightly more than $1 million, the three put the offer down, bought it and then added almost one million for renovations.

Renovations include installation of audio and video equipment, hired Ray Cima, hired Buck Starr and his band as the house band and "bought a cow," as Wohl says.

On Sept. 24, the doors were opened with recording artist Johnny Lee and the Lebanon Road Band headlining. The opening show was filmed for HBO.

"We have a room that has concert sound and stage lighting. We installed all this equipment so when we receive artists, we wouldn't have to go through the problems of spe-

OCTOBER 23, 1980 BILLSIDETRACK

DESPISTE AUTOMOTIVE SLOWDOWN
Car Stereo Sales Rise 10%-15%
By GEORGE KOPP

NEW YORK - Car stereo has played a major role in the growth of blank and prerecorded tape sales, and industry projections indicate the trend will continue.

In fact, several key new car stereo, car stereo sales reports of 10%-15% over last year and expect to see this growth continue into 1981. This is a decline from the boom of a few years ago, when the industry achieved 250% an- nual growth rates, but industry execu- tives say the prospect is bright.

"Sales are going up without ques- tions," says Audiosonic vice president Steve Foster, "sales are going up even when we're getting higher prices. This means better profits for deal- ers."

Industrywide sales are now put at $1 billion to $1.5 billion. This figure was expected to top $2 billion this year as more car dealers and private auto buyers speak and consider car stereo.

Car stereo makers say there is a strong trend toward upgrading sys- tems as consumers tend to hold onto their cars longer.

The National Auto Dealers Association, which tracks the auto market, has stated that the auto market is the domi- nation of cassette and the demise of 8-track. "Three or four years ago," says Tocmac, "it was 70%-30% 8- track. Then it was 50-50. Now it's completely cassette new,"

The new Audiosonic Hi Comp line of car tape players offers no 8-track, he says.

"Last year we offered two 8-track units in that line," says Tocmac. "We sold them out, and won't re- order."

Sony entered the market in Janu- ary with a high-priced line of equip- ment, but the leading maker of Sony's technical coordinator Andy Swanston, the company is beginning to offer some lower priced units. "We positioned ourselves originally above the high-end," says Swanston. "But we are now interested in the dash cassette/receiver and we can't produce them fast enough."

While Japan has done well, the custom market, which supplies units to new car dealers, has been "a disaster," according to Panofsky, and the products national sales manager Bob Patterson. Audiosonic's Tocma- cise agree. "Our retail business saved us this year. The custom mark- et really suffered."

Known specialty stores, audio dealers and those who sell stereo to the car market. The sophisticated equip- ment becoming more popular now requires in many cases custom install- ation, which the specialty retailers are generally more able to provide.

But 6-10 stores have been getting more involved with audio and since the audio industry started on its slide downward, from which it has not yet recovered.

"It's definitely a growth area for hi fi stores," says Patterson, "but they're still learning about the business. On a relative basis the specialty store is doing the best job of marketing the equipment."

But Jerry Hendricks, who recently left the home hi fi business at Hi- tachi to become vice president and general manager of Jensen car audio systems, predicts the most sig- nificant point about distribution is that it is expanding. "It doesn't mat- ter if you're dealing with consumer or merchandise pirating, counterfeiting and other industry ill.

Official word is expected this week announcing the return of the televised NARAS Grammy Awards Show to New York, originating from Radio City Music Hall.

The Wright Communications Group, headed by Ed Wright, has purchased KNAC-FM, a rock station in Long Beach, Calif., subject to FCC approval. Plans are to shift to oldies programming.
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